

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Journal

Volume 26

July, 1960

Number 7



NEW ANSCOMARK-M



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NEW



ANSCOSET



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Closing date for news is the 25th of second preceding month. Date of issue is 10th of the month.

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Meet your New Editor

**Robert L. McIntyre,
FPSA**

Photo by Fabian Bachrach



It is a real pleasure to introduce to you Robert L. McIntyre, the new Editor of the PSA Journal. Beginning with the August issue, he will assume full responsibility for the Journal.

Our new Editor is the type person who is easily called "Bob"—not Robert. He resides at 1822 Leland Avenue, Chicago 40, Illinois with his wife, Barbara and their two teenage daughters.

Bob, through his writings and columns, is already quite well known to many of you. An introduction should only be necessary in the case of the younger members and to the comparatively inactive members. He has been a member of PSA since 1947 and is a Fellow of the Society. He is also a member of the Society of Motion Picture and Television Engineers and a member of the Society of Photographic Scientists and Engineers.

In making the selection, the PSA Board of Directors were impressed by Bob's record and experience in the newspaper field, the publishing field, the photographic field and in TV. In 1936, and for three years, he filled a number of jobs for the Escanaba (Michigan) Daily Press. He served as news photographer and reported for a couple of newspapers in the Chicago area. In 1940 he became Assistant Editor of Popular Photography. After four years with the Bell & Howell Company he returned to Popular Photography in October,

1946 in the capacity of technical editor and later became managing editor. In May, 1951, when Popular Photography moved to New York, Bob elected to stay in Chicago. For eight years Bob wrote a weekly syndicated column on photography and camera club activities for the Chicago Tribune, as well as free lance writing. He has written and edited several books. He edited "1,000 Photo Questions Answered by Experts" which was recently published.

The foregoing is only a sketchy outline of Bob's many activities and experience. In some ways, past history is not too important—except as it may foretell future events. We are hopeful that Bob's background foretells an even better Journal in the future.

We will all miss Don Bennett; his shoes will be hard to fill. In making our selection, we have tried to match Don's varied experience and his all-around knowledge.

In introducing our new editor, we also wish to mention and to thank our editor pro tem, Ruth Bennett. During a very trying time, she has carried on. She has done an excellent job helping with the Journal during Don's illness and of editing since his passing. A great many of our members suggested and recommended Ruth as Editor of the Journal. These well-wishers will be happy to know that Ruth has been offered a better position than the Society could offer.

Our best wishes go to Ruth Bennett and to our new Editor, Bob McIntyre.



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REPORTS

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By-Laws—H. Clyde Carlton, FPSA, 3301 Mt. Read Blvd., Rochester 16, N. Y.

This Society shall be a medium for cooperative action in promoting the arts and sciences of photography and for furthering public education therein. These words sound familiar? They should, of course, for these are the purposes of PSA as expressed in the first article of the Constitution and By-Laws.

Good words they are too, for they describe so accurately what we strive to accomplish. "Cooperative action"—who can deny the evidence of so many good works made possible only because we have so many functioning committees?

Surely the "arts and sciences" are promoted effectively through such activities as Photography in the Fine Arts participation, setting up salon and exhibition standards, portfolios, American Standards Association representation, technical writings, and a host of similar functions. And there's no doubt that the Journal, Divisional bulletins, and slide and print sets are constantly "furthering public education."

But is this enough? There are times when I wonder if that little group who deliberated long and hard 14 or 15 years ago to give us the By-Laws we use today weren't a little too serious. They forgot one little three-letter word—"fun"!

Now perhaps you will say that promoting the arts and sciences of photography and furthering public education are fun. I agree, but this is not quite the type of photographic fun I'm talking about.

Let me illustrate. A few weeks ago we had a wonderful wedding in our family (please forgive the superlative—don't all parents think their children have wonderful weddings?). There were many happy people about, but some of the happiest of all were the ones with cameras.

Why do you suppose at least 30 or 40 people brought their cameras? Surely they weren't planning to make any prize winners or use them in lectures. They simply wanted to freeze a happy memory and they were quite willing to go to a bit of extra work to take the necessary pictures.

The whirring of movie motors, flickers of flash, jockeying for position—and not a single exposure intended for "the arts and sciences" or "public education." The pictures made that day were made for fun.

Sometimes I think we try too hard to be too serious. Star ratings, salon acceptances, new techniques, the latest gadgets—many PSAers couldn't live without them. No problem here, just so long as we don't convince ourselves that this is the only value of photography.

There are other people, you know, ones who never enter a contest and

only own one camera! This is a large group, and an interested one. You'll find them at conventions attending as many programs as possible, taking camera club or night school or church classes in photography, going to travelogues, and showing their interest in pictures in a great variety of ways.

These are the people who take lots of vacation pictures, keep a record of their growing children, and carry their cameras to parties, picnics, weddings, sports events, and conventions. They intend nothing more with their pictures than to show them to friends and relatives. These are the quiet people in photography—and perhaps the happiest.

We have had a tendency in PSA to ignore this large group. Could this be the reason why the Society grows so slowly? Think for a moment—haven't you many friends who enjoy making pictures, admire you because you're good enough to belong to PSA, but wouldn't dare to join this elite clan? Basically, these people believe that PSA is too advanced for them. You and I know it isn't, but the myth persists because we seldom make an effort to correct it. Until we do, we stand little chance of becoming much larger.

Two things we can do immediately. First, we ought to re-examine our activities to make certain they are sufficient to attract this fun-loving segment. We must have enough Journal how-to-do-it articles, convention technique programs and clinics, slide and print demonstration sets, small print and slide portfolios, travel photography tips, and basic instructional material on exposure, composition, and subject matter. Always, the approach must be: "Let's have fun with photography."

Then, we must strengthen our promotion. We have no public relations committee in PSA, but every member could be an honorary representative in this field. Sign up your neighbors and co-workers. Convince them that not all PSAers are long-hairs. Make it pretty clear to them that PSA is the real place for them to grow with their hobby.

Photographic interpretation is one of the most personal things in anyone's life. Ask a thousand people to shoot the same subject and you may get a thousand different pictures. This is the fun of photography and it's what we ought to be selling. Here's hoping you'll have fun this summer with your camera.

★ ★ ★ ★ ★ ★ ★
STEREO DIVISION
Star Ratings
★ ★
Ted Lambert
★ ★ ★ ★ ★ ★



Syd Anderson, executive secretary of the Kodak Camera Club, hangs prize winning print in one of several display cases used for this purpose. John Bower, who took the prize winning photo, holds the trophy he won for his photographic achievements last year.

Kodak Camera Club Has 40th Anniversary

With two billion snapshots taken every year, it is quite understandable that photography is considered to be the nation's No. 1 hobby.

The people at Eastman Kodak Company, who help to turn out the film and cameras used by many photo fans, are no more immune to the "shutter-bug" virus than are other Americans.

In fact, the Kodak Camera Club, located in the new Eastman Kodak recreation center in Rochester, N. Y., is probably the world's largest camera club. It has over 10,000 members, all of whom are Kodak employees.

This year the Kodak Camera Club took note of its 40th anniversary with a dinner and special program. Donald McMaster, chairman of the executive committee of Eastman Kodak Company and a former camera club president, was one of the speakers. Other special anniversary events are planned during 1960.

The camera club is in its second year in its new facilities. There are over 40 darkrooms where club members may develop or print black-and-white or color pictures. Several rooms are completely equipped for photographic classroom work. Included are projection and lighting equipment that may be operated by remote control from the front of the room. Hidden projection screens and chalk-boards descend for use at the touch of a button.

One of the highlights of the club's facilities is a 186-seat theater with the most modern equipment. The theater is used for lectures or for presentation of slides or motion pictures that have been taken by club members or visiting photographic experts.

There is also a completely equipped studio for studying lighting. A favorite spot for club members to keep up on things photographic is the reading room, a tastefully furnished area featuring books on photographic subjects as well as current and back issues of certain photographic periodicals. For use of these various facilities, club members pay nominal annual membership fees.

The new facilities are in sharp contrast to the club's beginnings in 1920 with only a handful of members and limited equipment. The first two dark-rooms became available two years later.

In the 40 years the club has been in existence, its aim has been the same—to encourage and develop interest in amateur photography and to increase the photographic knowledge of club members.

This aim is accomplished by providing formal instruction and by sponsoring photographic projects as well as social activities pertinent to the club's photographic program. Effort is also made to provide contacts with other photographic clubs and outstanding photographers. Special programs are arranged at which club members hear experts tell how to plan better home movies, improve composition, and take more interesting color slides.

EASTERN ZONE

Editor, O. S. Larsen
70 Strawberry Hill Ave., Stamford, Conn.

Cultural Cooperation

Early this year Mr. P. F. Shenton, ARPS, President of Twickenham Photog. Soc. and Richmond CC of London, Eng. asked George J. Munz, FPSA, to cooperate in getting together a collection of perhaps fifty prints from American exhibitors, to form part of a planned Tri-Country Exhibit in London this summer of Prints from the United States, Great Britain and Russia. Mr. Munz asked Alfred W. Hecht, P.D. Director of Salon Practices, to see what could be done.

After correspondence with numerous exhibitors a collection of 48 fine prints was assembled and sent to Mr. Shenton. Participating in this project are: A. Aubrey Bodine, FPSA, Baltimore, Md., Roy Burke, Quincy, Mass., Willard Carr, APSA, Roxbury, Conn., Rhyna and Simon Goldsmith, Jackson Heights, N. Y., Dr. Ronald Greene, Laguna Beach, Calif., Fred Hankins, APSA, Taft, Calif., Alfred W. Hecht, Brooklyn, N. Y., Edward Kloubec, Chicago, Ill., Otto Litzel, APSA, New York, N. Y., Carl Mansfield, FPSA, Bloomingdale, Ohio, Lester Peterson, Washington, D. C., Ken Willey, APSA, Lyndhurst, N. J. and Paul D. Yarrows, New York, N. Y. (Note: all but two are from E.Z.—Ed.)—Alfred W. Hecht reporting.

The Show Must Go On

Honey and Tom Hose, of Staten Island, really go out of their way to share their photographic experiences with others. Because of Tom's inability to get around Honey decided to take driving lessons and she received her license in May. Now she packs Tom in his wheel chair and into the car and off they go to show their taped color slide shows at some camera club or other. Their show "Bavaria" at the Con Edison Auditorium for the members of the Edison CC went over big—as did Honey's solo venture "Paris."—Ludolf Burkhardt reporting.

Milford (Conn.) CC

Instead of closing down for the summer the Milford CC will teach new and old members more about photography. Charles B. Duncan, immediate Past President, will be in charge of the course, running from May to December, except for July and August. Harold Ward is President of the Club.

Novel Vacation Idea

We just read (in the Central Ohio CCC News Letter) of a 125 room hotel which caters exclusively to photographers and their families. This particular hotel will even teach your wife how to take and develop pictures of your children. Among the facilities listed are darkroom, studio, models, field trips, featured lecturers, etc., plus additional attractions for the non-photographers in the family. Details may be had from Gerardus Clarkson, Maplewood Manor, Betterton Beach, Maryland.

PSA Movies at Washington, D. C.

The Washington Society of Cinematographers, Everett A. R. Searle, APSA President, presented PSA's "Ten Best Programs 1959" at the club's 7th Annual Gala Show in the Woodward & Lothrop Auditorium.

The Power of PSA

It is quite possible that few other than Connecticut friends of Elsie and Felix Lamminen knew that they moved from Waterbury, Conn. to Bradenton, Florida, last November. And fewer still that this change of residence was influenced by PSA.

The Lamminens have been active in local, regional and national photographic activities for years, having joined the Society in 1951. Fate must have decreed the placing of Elsie in the same American Portfolio as that of C. B. Blickensderfer. (Mrs. C. B. also joined PSA in 1952). Through this folio relationship a close friendship was established. The Lamminens visited the Blickensderfers on a number of occasions. Now all four are members of the Bradenton CC with Felix serving up his photographic knowledge behind a camera counter where snow is never a problem.—Maurice H. Louis, FPSA, reporting.

Big August Doings In Reading, Penna.

The Berks CC of Reading, Pa., Bernard S. Esser, Pres., is inviting all photographers to join them in a photographic weekend loaded with studio sessions, lectures, demonstrations, field trips and a banquet on August 12, 13, and 14, 1960, right in the

KODAK AUTOMATIC 35 CAMERA



Why a full set



This Kodak Automatic 35 is a true automatic-exposure camera. No surplus motions. No two-handed manipulations. One finger does all the work. You just aim and press the shutter release.

You can shoot from dawn to sundown without computing an exposure, without setting an f/stop. The electric eye does it for you.

Is this all? No. For unusual scenes, for specific effects, for contrasty lighting conditions, you want the freedom of personal control. You want the freedom to choose your shutter speed, meter your subject selectively, decide the exposure yourself. The controls on the Kodak Automatic 35 provide this all-important personal control whenever you want it.

• You can tune the film-setting dial to a higher or lower index, for color

heart of the Pennsylvania Dutch Country. Headquarters for the event will be the Abraham Lincoln Hotel and all indoor activities will be air-conditioned.

The Berks Camera Club, with a membership of more than 250, is one of the few Camera Clubs in the country to own their club headquarters building. They promise you a "Big Time in a Small Town." For further information and registration form write to Berks Camera Club, Gregg and Noble Streets, Reading, Penna.

PSAers Serve This Club Well

The Stamford (Conn.) CC, which includes a large number of individual PSA members, avails itself of the services of other Society members as contest judges and speakers. During May this year Barbara Green, FPSA, Maurice H. Louis, FPSA, Ralph (Skipper) Miller, APSA acted as judges for the Black & White annual competition; Eileen and Albert Widdler, APSA's and Larry G. Young did the honors at the Color Print annual, while Ludwig Kramer, APSA, George Muzzio and Paul J. Wolf, FPSA officiated in the Color Slide Event. Lillian and John E. Walsh livened up the annual business meeting with their interesting program "Nature's Specializations." The president of SCC for the coming year is Mrs. Happy Hamilton, PSA, who this summer will teach Nature Photography to youngsters aged 12 to 15 at the Stamford Museum and Nature Center.

Myra Armstrong, another PSAer in the Club, who specializes in Ballet pictures,

makes her hobby pay its way by selling color pictures to record companies. Some bring as much as \$100.00 each. A large shipment of slides-for-vets, donated by the members of SCC has been forwarded to Charles H. Green at Los Gatos, Calif.

Marietta (Ohio) Photo Society

The MPS recently enjoyed a slide show "Hills of West Virginia," a set of 77 slides put together by the Morgantown (W. Va.) CC. The show depicts scenes of the state and native animals and flowers.—From *MPS Bulletin*, Robert Gerke, Editor.

PSAers in Brief

F. Richards Ford, III of Greenwich, Conn., a member of the legal profession, has an interesting job. He is presently assistant to Ambassador Eaton at the disarmament conference in Geneva, Switzerland. . . . Ruth M. Rowe of New Haven, Conn., is the Author of PSA Camera Club Guide X entitled "The Camera Club and the Community," available from PSA headquarters. . . . Don Nibbelink, FPSA drew an audience of 3,000 recently at the Veterans Memorial Auditorium in Columbus, Ohio with his lecture "Around the World in Eighty Minutes," co-sponsored by the Central Ohio CCC. . . . Harry Sammond of Malverne, N. Y. is President of the Metropolitan CC Council for next year. . . . Ludolf Burkhardt, our favorite New York City guide, gave a series of lectures to the girls of the Metro Life CC during the winter months, including field trips after dark, regardless of the weather.

CENTRAL ZONE

Editor: Margaret Connealy, APSA
5750 North Meade Ave., Chicago, Ill.

There Are Those Who Serve . . .

What happens to those PSAers who have mastered their techniques so well they find challenge in competition is not what it used to be. Repeated triumphs naturally have a way of taking the edge off of any accomplishment. But the PSAer who has learned that it is even more rewarding to help strike the creative spark in another, has discovered a field of never-ending pleasure called service. Among others, a few of these "discoverers" in our area, are:

Dr. Louise Agnew, APSA, who has so impressed and inspired the Lombard CC (Illinois) that they have set up a Special Agnew Creative (Class A & B) Competition in her honor. According to their Club Bulletin "The Record Shot," the category for the Agnew Award is defined as "It is to be something creative and you have about a month to let your imagination run wild and come up with something brand new—A creative picture is one that did not actually exist but was created through the imaginative and interpretive use of any of the techniques of photography. This may be accomplished in taking, processing or by use of various types of overlays."

Arthur Papke, APSA (Western Springs, Illinois), a PSA five-star color slide exhibitor who presented "Effective Color Slide Making" in the Kalamazoo Library Audi-

of controls on this automatic camera?

that's a bit richer or more pastel, whichever you prefer.

- You can meter any part of a subject, then set the lens selectively to favor that part.
- You can set the lens for more shadow detail or less.
- You can favor detail in the distance or in the darker foreground—choose softness or silhouette.
- You can focus swiftly by zones or precisely by footage scale.
- You can go quickly from automatic to manual and flash and synchro flash-fill.
- And always—you can enjoy the convenience of automatic-exposure-when-you-want-it.

Easy to understand, isn't it, why this camera is the *expert's* automatic? See it at your dealer's soon. Enjoy the convenience of automatic exposure plus the flexibility of full control—for only \$89.50.

CHECK THESE KODAK AUTOMATIC 35 FEATURES

Fast f/2.8 lens—fully automatic setting down to f/32.

Takes all popular 35mm films—indexes 10 to 160.

Automatic low-light signal—tells you when to switch to flash.

Drop-in film loading and automatic leader wind-off make loading trouble-free, fast.

Brilliant viewfinder outlines lens field with a bright frame, indicates parallax compensation.

Fast zone focusing for close-ups, groups, scenes . . . plus footage scale marked from 2½ feet to infinity.

Single-stroke lever advances film, cocks shutter. Signal in viewfinder reminds you to wind film.



(1) In sun (1) or shade (2) the electric eye meters the light, sets the lens aperture automatically. When the light is too dim, an automatic signal, visible in the viewfinder, tells you to switch to flash.

(3) In contrasty back or side lighting, you can meter your subject selectively, then set for the exposure level you want. It's the control you need, for example, for indoor pictures by available window light.

(4) For flash, you switch to manual control. EV cards tell correct flash exposure settings.

Price is list and subject to change without notice.

The more you know about photography . . . the more you will count on Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

torium April 25 to raise funds for the Photo Guild. Camera clubs affiliated with the guild eventually will find themselves a "home" in the new Kalamazoo Art Center. Desirous of doing something noteworthy for the center, the clubs will secure outstanding examples of photographic art for the center's permanent collection. This cannot be done without money and profit from the lecture will go to pay expenses involved in purchase of this art.

While Papke is quite adept at the scenic pictorial type of photo, he specializes in a strictly original approach and this has led to his record number of more than 850 acceptances in international salons. While he is possessor of more than 200 trophies, medals and ribbons, including the coveted Myrtle Walgreen Award for most outstanding PSA Slide of 1957, he also has the happy faculty of imparting his techniques to others in an inspiring manner. He has been a featured speaker at both national and regional PSA Conventions. He has judged international exhibitions at Milwaukee, Minneapolis and New York, yet maintains that simple common touch as a teacher of courses in Chicago YMCAs. Or, what Art is "made of" can well be summed up in "review" of his appearance by the Kalamazoo Gazette heading "Top Slide Maker Tells His Methods."

Ted Farrington, FPSA and Walter Radbaugh, APSA, are two more PSAers with photographic records probably equally as outstanding as their above mentioned colleagues. They, too are made of that same generous and unselfish material. Or, for the facts: Manitowoc Camera Roundtable

reports that Judging at the Northeastern Wisconsin Camera Council Convention held April 30 at Elks Club in Manitowoc, was done by Walter Radbaugh, APSA and Ed Kloubec (PSA) and their comments on the winning slides and prints after the banquet, were interesting and informative; highlighting the Convention was lecture by Ted Farrington, FPSA, illustrated by color slides of nature subjects . . . particularly interesting were his series shots of the metamorphosis of the butterflies and moths. Mr. Farrington also assisted with the nature judging—All in all it was a good day and credit for the success of the Convention goes to Dorothy Bugg as Chairman who gave us a chance to renew old friendships, make new acquaintances and reap the benefits offered by outstanding judges.

Chas. F. Swenson (PSA) of Fort Worth CC, presented his illustrated lecture on art of photographing glassware at Dallas CC on May 3. With slides and prints, he demonstrated arrangement, composition, lighting, camera techniques and answered questions on exposure, development and printing. Mrs. Swenson was awarded "Best of Show" and Mr. Swenson won first place in still life in 1959 State Fair of Texas Competition with prints of glassware. He is a PSA star-exhibitor, works in color, b&w, and also 16mm movies. One of his prints of glassware was recently accepted in the Oregon Salon and was selected to be retained in the permanent collection of the Oregon Art Museum . . . one of the highest honors a photographer can achieve.

And, of course, there are others, too. It

is up to you, our readers, to let the writer know about them.

Lake County Movie and Slide Club has "gimmick"

The Lake County Movie and Slide Club of Waukegan, Illinois, has a "gimmick" which really works to keep its very active membership "on its toes": a separate slip with each member's name is deposited in "the hat." At each meeting the member whose name is drawn must give "The Command Performance" showing some of his or her own slides or movies at one of the club's meeting during the following month. If you don't have something, you go out and shot something. Club membership is comprised largely of young married couples with both husband and wife actively participating in photography. In most instances, the husband is the movie maker and the wife the color slide shooter. The film medium chosen is optional for the "Command Performance" but the program is highly individual and kept secret. Half the fun is that often the member's spouse sees the "Command Performance" for the first time when it is shown at the club.

The "1,000 Photo Questions Answered by Experts"

Edited by R. L. McIntyre, FPSA

This new book edited by our favorite midwest photographic author and consultant Robert L. McIntyre, is a most impressive photographic encyclopedia. Since the demand for this new book is so great the camera stores find it difficult to keep

KODAK ZOOM 8

CAMERA (AUTOMATIC f/1.9)



Now...

Check the plus value that's yours in the new Kodak Zoom 8 Camera

1 Telescopic viewfinder has adjustable eyepiece; shows wide-angle, normal, and telephoto fields and the meter's low-light signal.

2 Sensitive electric-eye control automatically sets lens for any light—indoors or out.

3 Variable-focal-length f/1.9 lens zooms from 9mm wide-angle to 25mm telephoto view. It can also be set specifically for normal, wide-angle, and telephoto shots.

4 Meter dial adjusts for film speeds 5 to 40. It gives you extra control to film special effects.

5 Footage meter resets automatically after film is loaded into camera.

stocked, but you can order a specially-autographed copy by writing direct to Bob at 1822 Leland Avenue, Chicago 40, Ill.

Cairo Camera Club (Ill.) Celebrates Twentieth Birthday July 9

Cairo Camera Club is one of those small cozy, friendly, active "on-the-ball" clubs that "big city" folks envy.

Why? Because it is small enough for everyone to know everyone well, their capabilities, their weak spots and their possibilities as photographers.

Their success formula is as W. E. Aydt sums it up:

"You will notice that we are members of PSA as a Club, and that we have three individual memberships. I also serve as PSA area director.

"We get the PSA Journal regularly and make use of it at meetings. It is passed from member to member for use, and we have availed ourselves of lecture and program opportunities offered in its pages.

"The writer has visited the great Fort Dearborn-Chicago Club two or three times for inspiration. Know Miss Stella Jenks and Evelyn Robbins who recently moved to Chicago."

Mr. Aydt also advises that the club owes its very existence to Earl Curtis of Curtis & Mays Studio who has provided the club a free meeting place and supported it 100 per cent in all its undertakings thru its existing years. (Sounds like Earl Curtis is one of those rare masters of photography for whom mere worldly honors would surely be insufficient.)

CICCA Picnic July 24 in East Peoria, Ill.

Ray Good, of the Photo Crafters CC reports the CICCA Picnic will be held at Fon du Lac Park in East Peoria on July 24.

Instead of a radio and a camera, the prizes at the 1960 picnic will be two 35mm cameras. The theory is that we are interested in promoting photographers, not listeners. Sounds like a good idea! Tickets can be obtained by writing Ray Good at 500 Ridgeview Drive, Davenport, Iowa.

Jackson After Dark Photo Contest

Cash prizes totaling \$350.00 furnished through Jackson, Mississippi, Chamber of Commerce by civic-minded organizations, were awarded to amateur photographers in the "Jackson After Dark Photo Contest" held the night of Friday, May 20.

The object of the contest as outlined by John Mattingly, Contest Committee Chairman, was to obtain night photos of downtown Jackson. Special arrangements were made with downtown building owners and managers to have maximum office and store lighting between the hours of 7 and 9 PM the night of the contest.

Dallas CC Has "Portraits With Music"

Kurt Borris recently shared his artistic techniques with Dallas CC members. His exhibits of color portraits were an inspiration to all those who are desirous of improving their portrait work.

Mr. Borris stressed using simple psychology to obtain desired expressions from

the subject. He informed the club members and visitors that he doesn't take a portrait without the use of music, as he says there is music to suit each type of person. He suggested story records to be used in portrait work of children. He also advised that the photographer talk about anything but photography.

Fort Worth Movie Makers' Motto

Club motto of the friendly Fort Worth Movie Makers Club is "To Help You Make Good Home Movies, We Meet Every Third Thursday" . . . Bulletin Editor is August Barthole.

An Open Letter From Chicago Stereo CC

A most interesting letter written by P. Sanderson Adams (Sandy) to Dorothea van Westrienen, Editor of "Stereo Flash" published monthly by CSCC read as follows:

"The other day I was looking up some addresses in the PSA Directory and I saw so many familiar names that I decided to make a survey. How many CSCC members do you think I found?

"Forty-two! That's right . . . 42! Besides our club membership. Wow! No wonder Chicago Stereo is such an outstanding camera club. CSCC members have done a lot of "pulling" for PSA. Doc Rice was first Chairman of the Stereo Division; two current Division officers are CSCC members . . . Vice Chairman Lew Miller and Treasurer Dorothea van Westrienen. Lew Miller is also chairman of Exhibitions Committee. John Paul Jensen is responsible for Aids

Picture it now—
see it again and again

enjoy the thrill of ZOOM...plus

The Kodak Zoom 8 puts zoom—plus everything else that's new in 8mm movies—in the palm of your hand.

Zoom with a flick of your wrist. Slide the lens barrel forward and you go from wide-angle to telephoto. Slide the barrel back and you zoom away. Just that easily you add a thrilling new dimension to your 8mm movies.

Automatic exposure control frees your mind to concentrate on the content of your movie. A sensitive electric eye sets the fast *f*/1.9 lens for you—accurately, constantly—and signals when light is too poor for good movies.

Turret versatility is a bonus feature of the new Kodak Zoom Lens. You can set it for normal, wide-angle, and telephoto shots without taking the camera from your eye.

If you're out to own an excitingly new 8mm camera, ask your photo dealer to show you the Kodak Zoom 8. \$139.50. Field case \$12.

From wide-angle to telephoto without interrupting the action! This is the thrill of zooming with the Kodak Zoom 8 Camera.

Prices are list and subject to change without notice.

The more you know about photography . . . the more you will count on Kodak



EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Kodak
TRADEMARK

and Standards. Fred Wiggins handles Personalized Slide Analysis. Henry Erskine has developed the popular Subject Slide Sets and Helen Erskine headed the Nominations Committee. Not to mention all the folks who help here and there whenever they are needed . . . as judges, lecturers, panel members at conventions, etc.

"Of course everybody knows that CSCC had the distinction of providing the first PSA Society officer from the ranks of stereo photography . . . Conrad Hodnik, who is Services Vice President. Another one of our members who is well-known for his work at the Society level, rather than the Division level, is Art Papke, who is currently on the National Society Honors Committee. And, who is our new PSA Journal Editor . . . Stereo's own "Bob" McIntyre.

"Speaking of divisions, there are seven of them in the Society. Stereo is the youngest and many people think the liveliest.

"At a convention you always know Stereo IS THERE! And, I do hope lots of you are planning to go to Houston this year for the big affair in October. Your stereo friends from all over the country will be looking for the Chicago gang.

"If you aren't a member, why not ask some PSAer to tell you about circuits, personalized slide analysis, the PSA Journal, the Stereo-Gram, star exhibitor ratings, and other advantages of belonging to the biggest photographic organization?"

(Zone Editor's note: Have looked and looked but have not found that "Sandy" is a PSAer. If not, will some "good samaritan" try to "sell" Sandy?)

WESTERN ZONE

Route 3, Box 787, Porterville, Calif.
Editor: A. H. Hilton, APSA

PSA Round Up

PSAers in Southern California enjoyed another outstanding selection of lectures, workshops, demonstrations and film showings put on at the Spring Roundup, Sunday, June 12, at the Statler-Hilton Hotel in Los Angeles.

The featured afternoon program in all divisions was the exciting slide set, "Shooting the Rapids of the Colorado" by Ruth Pieroth, of Pasadena, arranged by the Color and Nature chairmen.

In the morning John Barnes, APSA, of San Jose, presented for Techniques and Pictorial "A Simplified Approach to Ektacolor Printing on Type C Paper." A goodly number of color prints supplemented the demonstration.

Louis and Virginia Kay, color workers, also came forth with a demonstration, "Pet Photography with Strobe Lighting." "This is Nature" was the title of a program given by John and Irma Louise Rudd, APSA.

In Photo-Journalism, Jay Ransome talked about "Photos that Sell." The Stereo division presented Stonal O'Brien, artist and lecturer, on "Treasures of Venice."

A special Motion Picture showing was "Under-Water Photography," (Don Brewer). TV's Zale Perry, holder of the world's record for depth in skin diving, shared the billing with Marshall Ross, master of ceremonies. Under-water equipment was shown.

Salt Lake City, Utah

One of the most unique and interesting camera clubs we have is the Biological Photographic Association. It is international and is a member of the PSA and the only club of its kind in the country.

The Intermountain Chapter is in Utah and meets each month in Salt Lake City usually on the University campus. All kinds of good photography are promoted: movies, stills, stereo, color, black-and-whites, prints, X-Ray, microscopic, telescopic, etc.

August 23 to 26 this organization will hold its 30th annual convention in Salt Lake City, hub of major airlines and railroads and "Crossroads of the West." It is located within a few hours' drive to national parks, monuments and wonderlands of scenic attractions. Everyone is invited to come and bring his photographic equipment.

It has had 30 yearly conferences and this is only the second time one has been held in the West and the Intermountain Chapter is proud to host this group of high class photographers. We expect members from all over the United States, Canada, and foreign countries. We have arranged to show everybody an unusually pleasant and instructive time.

Our speakers are men who lead in the different fields of photography. This convention gives an opportunity to contact many of the most skillful and artistic camera people.—Mattie C. Sanford reporting.

News from the Northwest

Seattle's brand-new public library, re-

KODAK RETINA CAMERAS

With a Retina
...there's no
stopping you!

A creative photographer wants the freedom to do many things—and the assurance of doing them well. That's why so many top-flight amateur photographers are reaching for the dynamic new Kodak Retina Reflex S Camera with its super-fast 50mm f/1.9 lens.

All controls on this Retina are magnificently coordinated. So there's no stopping you when you want to shoot fast.

You set exposure by matching a pointer to the needle of the built-in exposure meter. One swift motion. In any light you view easily. You focus sharply at life-size scale, anywhere on the full-area ground glass. Your lens stays at wide-open aperture till the moment of shutter release.

For very low light levels, and spot-focusing, there's a precision split-field rangefinder centered in the ground glass.



cently opened a day or two early especially for Seattle Photographic Society, was the scene of a special shooting session with popping flashbulbs and flashing strobes all over the place. A rotogravure section in the SEATTLE TIMES of SPS photos and a TV show built around the display are possibilities for May! This club also secured a good deal of helpful publicity during its recent international salon, by a number of television shows and radio programs generously contributed by Seattle stations.

Quoted from the *Ground Glass*, bulletin from the Spokane CC, is an excerpt we might all benefit by: "His criticisms are so well-phrased and kindly—they're never barbed. We learn a lot from him." We think this speaks for itself, no comment needed! Noticed in another bulletin, the Adapter of Film Pack CC from Vancouver, Washington was another helpful item, its membership list! Surprised? It's a pretty good list to include occasionally, for the benefit of everyone.—Winnie Van Sickle reporting.

Wyoming Gets New DR.

It is always interesting and gratifying to welcome new District Representatives that always come forth with new pep and enthusiasm to do big things for PSA in their state or area.

This time it is O. L. "Les" Loshbaugh of Cheyenne, Wyoming. From the tone of his letter to all the members of his state he has plans and aspirations for the coordination of membership activities for the benefit of all PSAers of Wyoming.

His goal is to weld that district, now one of the smallest, into one of the finest in our Society. We are with you, Les.

Placer Club of Auburn

It isn't often that an exhibition such as the Mother Lode International of Auburn, California, can break the hard shell of an art critic of a large paper.

Bertha Koch sent us a clipping from the Sacramento Bee admitting that photography can be art, after viewing this International show in the Crocker Art Gallery.

Mr. Oglesby states that in other times it was up to the poet, the writer, or the great painter to capture the golden moments. Now the color slide has opened this world to us and it is revealing to see what is being done with the opportunity.

Western Conference

Plans have been made for a delegate meeting of the Western Conference of Exhibitions to be held at Davis, Calif., August 13; the week-end of the judging of the Yolo County International. This will precede the National Convention and give them an opportunity to send an instructed delegate to Houston with any suggestions they might have for the improvement of Exhibition management.

Cheyenne Clubs Active

The Cheyenne Camera Club has its annual spring exhibition in the Art Center for a full month. Mrs. T. L. Green, a PSAer, is their president.

The "f:2.8" Portfolian Club, also of Cheyenne, was fortunate in being invited

for an outing at the Furgason Ranch recently. This is one of the few places left which does the job of branding the old-fashioned way; bust 'em by hand out in the open and heat the iron on a wood fire. No new-fangled chutes for them. The PSAers going along were 'Bea' Green, Esther Hooper, Harry Osler and Les Loshbaugh, their new District Representative.

Looking To 1962

Your writer had the pleasure of being invited to attend the second organizational meeting in May of the convention committee for the PSA National Convention to be held at the beautiful new Jack Tar Hotel in San Francisco in 1962.

The meeting was well-attended by enthusiastic PSAers from many parts of the State and much progress has been made. Col. James W. Ross is general chairman. A list of all other chairmen will appear in the Journal as soon as it is complete. Have you a suggestion for a slogan?

CANADIANA

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

Who's Who in Canada

The long haired folk probably call it metamorphosis. Ordinary people describe it as change. Collectively they agree that it's a major characteristic of this mid-20th century. The Who's Who of Canada's photo exhibitionists for 1959, released in May, 1960 Journal, points it up.

To nail action crisply, your fast lens is backed to the hilt by a precision shutter with ten speeds, to 1/500. Automatic field-depth pointers continuously show sharpness limits—at a glance. Lens opening and shutter setting are linked to change together, whenever you want a different speed setting.

And there's no stopping you when you need to change lenses. For with all lenses—wide-angle, normal, telephoto—the exposure-control linkage is still automatic, field-depth pointers are automatic, diaphragm is automatic. (1) The Kodak Retina Reflex S Camera with 50mm f/1.9 lens is \$235. The same camera with 50mm f/2.8 lens is \$199.50. (2) The Kodak Retina IIIS—different

from the Reflex S only in its rangefinder-viewfinder system—gives you the chance to own a Retina for \$157.50 with 50mm f/2.8—for \$193 with f/1.9 lens.

Complete system of Retina aids. With a Kodak Retina Camera, your interests can grow with: (3) Moderate telephoto, 85mm f/4, \$78.50. (4) Extreme telephoto, 135mm f/4, \$87.50. (5) Popular 35mm f/2.8 wide-angle, \$74.50. (6) Extreme wide-angle, 28mm f/4 lens, \$86.50. (7) Kodak Retina Filters, from \$4.50. (8) Kodak Retina Close-Range Kit for IIIS, \$36.50; other close-up sets from \$10. (9) Kodak Flashholders, from \$3.95; Retina Bracket, \$2.95. (10) Leather field cases, from \$14.50. Other photo aids available at your dealer's.



Stumped by a photo problem?

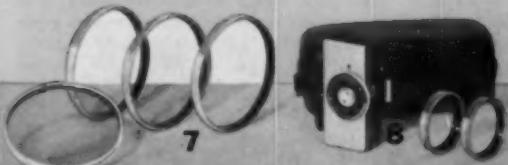
Consult the Kodak Information Center at your Kodak dealer's for the answer. Kodak Data Books and other Kodak publications put the solutions to most photo problems at your finger tips, help you custom-tailor a photo library to suit your needs.

Prices are list and subject to change without notice.

The more you know about photography...the more you will count on Kodak

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Pictorial Monochrome

Completely missing from the pictorial exhibitor's list is Harry Waddle, Port Dover, who dominated Canada's monochrome exhibitionists for 15 years, and was twice tops in the world listings.

For 1959, Aldergrove B.C.'s poultry farmer, Pelle Pete Swensson was Canada's leading pictorial performer, with 67 acceptances in 46 salons. In the 'charmed circle' listings of 40 acceptances or more was Edmonton, Alta's J. W. Galloway with 41, and a newcomer to the group Gino Maddalena, Montreal CC, with 40.

Former consistent exhibitors of the 40 plus group for several years, Wally Wood, Montreal; Jim McVie, Victoria; and Rex Frost, Toronto, were short of the quota in 1959, with 32, 26 and 38, respectively.

Pictorial and Nature Slide Exhibitions

Reflecting the growing enthusiasm for pictorial and nature color slide shows, 13 Canadians were in the 40 Plus bracket in 1959.

In the combined slide exhibitions, Mildred Morgan, Toronto Guild, moved in as Canada's top place exhibitor, 74 pictorial and 42 nature slides, for a total 116 acceptances.

Beatrice Petersen, Niagara Falls, Ont. also hit the Century Plus Club with 78 pictorial and 33 nature slides, for a 2nd place Canadian total 111.

As though to emphasize feminine ascendancy in the color slide field, Toronto Guild's Mary Ferguson, repeated several former performances as Canada's leading nature exhibitionist. In color, the gals have taken over. Toronto CC's Cliff Pugh, who led all Canadian slide showmen in both 1957 and '58, bowed out of the race in '59, and was unlisted.

Contributing to Canada's commendable achievements in international slide competition, Dr. Aubrey Crich, Grimsby scored 89 acceptances, Bob Soper, Port Arthur, 85, W. C. Healey, Welland, 82, Geo. Butt, Niagara Falls, 73, Art Mindel, Toronto, 72, Henri Vautelet, Montreal, 70. Figures shown are for combined pictorial and nature slide acceptances.

Nature Print and Slide Study Groups

Owing to Customs difficulties, some Canadian ND members have asked that all-Canadian print and slide study groups be organized. This has now been arranged. These circuits will run exactly as the U. S. circuits, but limited to Canadians only. Mrs. Rae McIntyre, Secretary of the nature study groups, 14613-95th Avenue, Edmonton, Alta. wants to enlist 10 Canadian ND PSA'ers in the first slide group and 8 in the first print group. Anyone wanting to join should write her promptly. The circuits will start without a full box, if necessary to get the first sets rolling.

Alberta

Foothills CC won the CPAC Alberta Region Trophy for the biggest increase in club membership for 1959-60 season.

Al Shelton, Anesco lecturer, was complimented with an audience of over 1,000 in his Calgary appearance.

Charlie Everest is chairman for the 4th Stampede City Exhibition of pictorial and

nature slides. The Stampede is again donating 6 engraved silver spoons for top slides as well as an engraved wooden plaque for the best slide with a 'western' flavor. There will also be three PSA medals, as well as HM ribbons. Deadline is Nov. 2nd. Write Charlie Everest, 142 Rosery Drive, Calgary for entry form.

Calgary Color Photo Club has donated \$25 to PSA Headquarters Building Fund.

Airborne

Air minded Toronto CC has often taken Club excursions by chartered aircraft. It had been planned for a Club visit to Kodak Rochester plant, by air, for the Victoria Day holiday. A few days before the event, Program chairman Basil Capes had to send out a cancellation notice because TCA had said sorry, no aircraft available!

Canadian Rockies

August 28th next will be take off day from Calgary, Alta. for a Through the Lens Tour of the Canadian Rockies, being conducted by Port Arthur's Nelson Merrifield. A two week affair, the tour will take in such famed beauty spots as Banff, Lake Louise, Jasper, Maligne Lake, Yoho Park, Paradise Valley, etc. Tab for the trip, covering accommodation, most meals, tips, etc., is \$375, including transportation Calgary, back to Calgary. Here is an opportunity to see and photograph some of the world's most majestic and magnificent scenery. There's still time to get in on the trip. Contact Nelson Merrifield, 84 Gertrude Ave., Port Arthur, Ont., who's an experienced hand conducting these tours specially planned for camera fans.

Chatham, Ont.

Members, and visitors to the 3rd annual awards banquet of Chatham CC, were taken on a free trip in Eastern Canada by Dr. M. A. Chantler, former world's leading slide exhibitor to Ottawa, Quebec, the Gaspe Peninsula and Cape Breton, N. S., thence down the eastern U. S. coast to Washington.

Movies

One obvious characteristic of the 1959-60 Club season has been interclub cooperation between movie groups. Jack Rudell Canada's MPD chairman, must be credited and congratulated on his activity in promoting interclub activity, and for bringing an increasing number into PSA affiliation. There has been friendly rivalry between a number of Ontario and Quebec Clubs.

Metro Movie Makers Toronto Moviegram in Letters to the Editor, quotes one from Len Cobb, from which the following excerpt is taken.

"The world is full of spectators, who are all first class critics of the noblest kind. Unity is the only answer, the only strength and the only chance of survival. You may be individuals . . . but you are one club with one purpose. A group has more equipment at its command, more ideas and more ability, share with each other and learn from each other. What you keep to yourself grows small, but what you share and give away becomes bigger."

How true this is.

SOUTH OF THE BORDER

Editor: J. L. Zakany
Volcan 129, Lomas, Mexico, D.F.

South of the Border

Top Latin-American Exhibitors 1958 Primeros Exhibidores Latino-Americanos

WHO's WHO, in May Journal, (*de mayo*) shows the following led Latin America: (*mejores a los primeros de Latino America, asi:*)

	Black & White	Blanco Y Negro	
Brazil	395	Cuba	46
Argentina	154	Chile	35
Alejandro Wolk, Argentina			58
Francisco Aszman, Brazil			46
S. C. Morais, Brazil			30

Color Slides

Mexico, 125, 3rd behind (*3º detrás de*) USA, Canada. J. L. Zakany, 92, 39th in world but 1st outside of (*39º en el mundo y 1º fuera de*) USA. Manuel Carrillo, 19, Antonio Ollé, 14; Mexico.

Stereo Slides

Mexico, J. L. Zakany, 29; Uruguay, Eduardo Defey, 15; 1st & 2nd outside of (*1º y 2º detrás de*) USA.

Nature Transparencies

Mexico, J. L. Zakany, 24 acceptances.

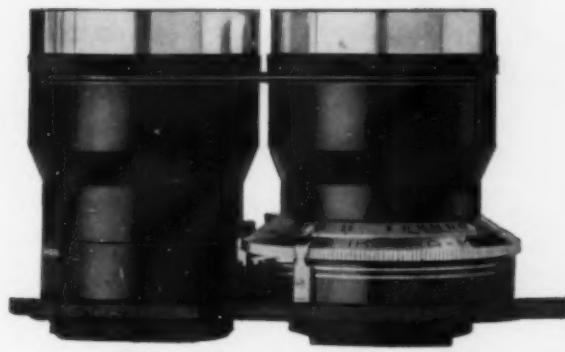
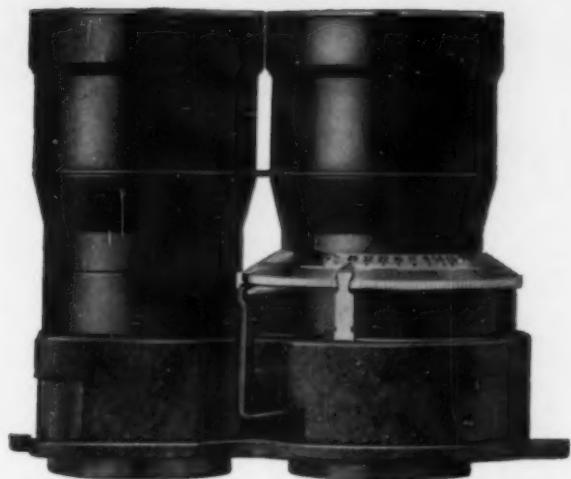
Cuba

CLUB FOTOGRAFICO DE CUBA, PSA. Was featured in a 10-page report in "Fotografia Popular" edited in Spanish in Cuba; including 14 photos by members, plus description of installations, objectives, history and activities. In the same issue a resume of Antonio Cernuda's, PSA, great movie triumphs. (*Fué objeto de un reporte en 10 págs., en "Fotografía Popular," editado en Cuba; incluyendo 14 fotos por sus socios y descripción de instalaciones, objetivos, historia y actividades. También un resumen de los triunfos de Antonio Cernuda, PSA, en cine.*)

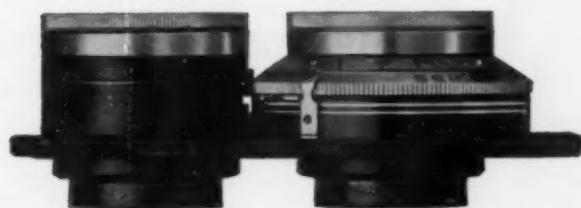
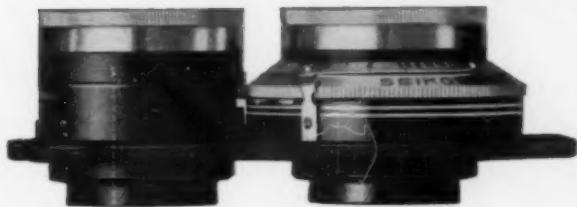
Mexico

FLOYD C. LEWIS, PSA and Wife (y Sra.) from (*de*) Battle Creek, Michigan, past President of Battle Creek Photo. Soc., Natl. member of Photo Guild of Detroit, travelled by car thru Mexico, visiting CFM and attending its May photo tour as guests of this Editor and Wife. (*Ex-Presidente del Photo Club de Battle Creek, socio foráneo del Photo Guild of Detroit, viajaron en auto por México, visitando el CFM y asistieron a su excursión fotográfica de mayo, invitados por este Editor y Sra.*)

LENORE BLISS HAYES, Director of PSA's CD Slide Study Groups became a CFM member last February and in 4 contests has had 7 winning slides including 2 1sts and 1 2nd place, advancing from class "B" to "A" in 3 months. (*Directora de los Grupos de Estudio de Transparencias de la Sección de Color de la PSA, se inscribió como socia del CFM, en febrero p.d., y en 4 concursos ha tenido 7 transparencias ganadoras, incluyendo 2 primeros y un 2º lugares, ascendiendo de la Cat. "B" a la "A" en solo 3 meses.*)



the
only
twin-lens
reflex
with
INTERCHANGEABLE
lenses



MAMIYA C2—one camera for every picture need from 7 inch close-ups to long-range telephoto

Mamiya C2 twin-lens reflex with interchangeable 80mm f2.8 lens set (focuses to 7") \$169.50. Interchangeable Lens Sets in Leather Cases: 105mm f3.5 (to 16") \$93; 135mm f4.5 (to 24½") \$103; 180mm f4.5 (to 36") \$139.50. All lens sets in M-X synchro-flash shutters; speeds: 1 sec. to 1/400th. At your dealer or write Dept. PS-7, MAMIYA • a division of Caprod Ltd., 111 Fifth Avenue, N. Y. 3

In Canada: Precision Cameras of Canada, Ltd., 5385 Pare St., Montreal 9, P. Q.



PSAers in the news



Dr. Merle L. Dundon, PSA member since 1940 and an international authority on color photography, has announced his plans to retire after 37 years of service with Eastman Kodak Company.

Dr. Dundon, who worked with Leopold Mannes and Leopold Godowsky on the first Kodachrome film, has played an important role for the past 30 years in the development and manufacture of a wide variety of color film products at Kodak.

Dr. Dundon has been instrumental in the development and production control of the extremely complex emulsions for Kodachrome, Ektachrome, and Kodacolor films, Eastman Color Film for motion picture use and numerous other color film products.

For his outstanding contributions to the science of color photography, Dr. Dundon received the Kalmus Gold Medal Award in 1958 from the Society of Motion Picture and Television Engineers. He was awarded an honorary doctor of science degree in 1943 from his alma mater, Mount Union College.

Dr. Dundon is a fellow of the Photographic Society of America and past president of that group's Rochester section. He is a member of the American Chemical Society, American Association for the Advancement of Science, Society of Photographic Scientists and Engineers, and the City Club of Rochester. His memberships also include Sigma Xi honorary scientific fraternity, Phi Lambda Upsilon honorary chemical fraternity, and Gamma Alpha graduate scientific fraternity.

ANNUAL INTERNATIONAL ZOO PHOTO CONTEST

The Fourteenth Annual International Zoo Photography Contest co-sponsored by the Nature Camera Club of Chicago and the Chicago Zoological Park at Brookfield, Illinois, is to be held at the Zoo at Brookfield throughout the month of October, 1960. The members of the two organizations and photographers everywhere will appreciate notices in your publication.

Pictures or color slides of any wild animal taken in any recognized zoo in the world are eligible for this contest. The black and white prints must be 8" x 10" or larger, and mounted on 16" x 20" mounts, to be hung vertically.



Participants in the recent Cincinnati Movie Club's recent contest. From left to right: Walter W. Deer, President; Judge Carl Rich, Dolly Brons, winner of the 16mm silent class subject, Joyce Kilmer's "Trees"; John Mitchell, winner of the sound class subject, "San Francisco"; Robert Stein, winner of the 8mm silent class subject, "Seeing California."

Prints from outside the United States need not be mounted. The slides are to be 2" x 2" or as large as 3 1/2" x 4 1/2".

The following prizes are offered for the winning prints and the same prizes for winning color slides.

1st Prize, \$100.00

2nd Prize, \$50.00

3rd Prize, \$25.00

20 Honorable Mentions \$10.00 each

SPECIAL BROOKFIELD PRIZES

An additional prize of \$50.00 will be given for the best black and white photograph taken at Brookfield. An additional prize of \$50.00 will be given for the best color slide photograph taken at Brookfield.

There is no entry charge. No entries accepted without entry form. Return postage is requested. Closing date for entries is September 10, 1960.

Accepted slides and prints will be on exhibition at the Zoo at Brookfield from October 1st to October 31st, 1960.

Entry forms will be mailed to those requesting them, or can be had for the asking at the Administration Building at the south entrance to the Chicago Zoological Park, Brookfield, Illinois, U.S.A.

Obituaries

William Dever Timmons, Sr.

William Dever Timmons, Sr., a member of PSA since 1936, passed away in Coshocton, Ohio, May 30 after a six months illness.

Mr. Timmons held the world record of having the largest number of photographs accepted in international exhibitions. He was also the first American to receive a Fellowship in the Royal Society of Art in London, England.

He is survived by two sons, William, Jr., and Robert T.; a daughter Anne, and several grandchildren.

Clifford Paul, APSA

Clifford Paul, APSA, and cornerstone member passed away May 12 at his home in Santa Barbara, Calif.

Mr. Paul, who also was a life member of the Royal Photographic Society of Great Britain, has been very active in PSA through the years and will be greatly missed.

Dr. Elliott Robinson

Dr. Elliott Robinson, a member of PSA since 1955 and particularly active in the Pictorial Division, passed away in Haverhill, N. H. on May 5, 1960.

Recorded Lectures

Editor: Charles L. Martin
Route 3, Box 779
Excelsior, Minn.



Last month in this column we gave you advanced information concerning a New RLP Lecture that would be available for your club's use in September. It is RLP Lecture No. 31, **Compositionally Speaking** by Thomas Limborg, FPSA. We gave you the advanced information on this New Lecture because we feel it is more than worthy of being one of your club's feature program events this Fall.

Those of you who were at the PSA National Convention a few years ago in Chicago will remember Tom's presentation there on his techniques of self portraiture. This Lecture could not cover these techniques in as much detail. But, you are given a brief description of how he does it. You will see, however, many pictures taken by using these techniques. Some are monochrome prints, some are 35mm color slides, and some are flexichrome prints.

The first half of this Lecture is a presentation of Tom's personal views of good composition. These are aimed directly at the student of photography who wants to improve. And, don't we all? In this half of the Lecture you will find real "Meat" for your mind's digestion. The first half of this Lecture takes just 28 minutes. We feel that the members of your club will want to have it repeated. They will, of course, learn much more by this repetition.

Tom's explanation on tape backed by diagrams will help you to see some of the weak points in your own pictures. He shows and tells you his ideas of balance, line, direction, shape of the masses, size of the masses, color, the effect of textures and gradations, and the use of the "Golden Means of Proportion."

We all wonder, at times, how we too can make pictures that will receive high honors in salons. Tom tells us his ideas in this way. "The idea for the picture comes first.

We must evolve interesting questions. These must be answered effectively with our camera's basing our answers on desires and appeals. The real value of photography is in the individual preception of the cameraman. Study art as much as you can."

You will agree with us after seeing this Lecture that it has appeal for all photographers regardless of the medium they prefer. We would like to suggest that you arrange for your club's members to see a number of RLP's as "tie-ins" with this New Lecture. By so doing your members will learn even more.

We would like to suggest that one of these "tie-in" Lectures for the meeting following "Compositionally Speaking" be RLP No. 23, **Modern Art and Modern Photography** by John and Amy Walker, APSA's. In this Lecture you will see pictures from many different fields discussed. It will open your eyes even further to many new picture possibilities. You will want to experiment with some of the ideas you saw in it.

There are many more RLP Lectures which will prove of value to your club's members. Next month a complete Catalog of RLP Lectures will be mailed to the address of your club as it is listed in the PSA Directory. Watch for it. Be sure that this valuable means for getting good programs is passed on to your program chairman. Not only are all the available Lectures listed; but, full information is given on the use of and the manner of ordering RLP Lectures.

At this time over 700 PSA Affiliated Camera Clubs are using the services of Your PSA Recorded Lectures Program. You cannot afford to deprive your club of this most important PSA Service for good gramming. Those clubs who are in the small minority of non-RLP users may receive full information on RLP by merely dropping a postcard to our Director of Distribution: Nelson Murphy, 445 Allison Avenue, Washington, Pennsylvania.

CONTEST SEEKS COLOR B-&W PHOTOS OF DOGS

Color as well as black-and-white photos will be eligible for entry in the Gaines Dog Research Center's 1960 Dog Photo Contest, according to the official rules just announced by the Center. This is the thirteenth annual contest sponsored by this group for photos in which a dog or dogs are the center of interest.

Five hundred dollars is the first prize in the contest if won by a black-and-white entry. If a color print wins, the prize will be \$600. Second prize will be \$250 for a black-and-white photo, while \$300 will go to a color print. Similarly, third prize will be \$100 if won by a black-and-white print, but if a color print wins, the prize will be \$150.

For a copy of the contest rules, write to the Gaines Dog Research Center, 250 Park Avenue, New York 17, New York.

PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

27. **Let's Change the Subject**, by Dr. C. F. Cochran, APSA. This RLP Lecture will be of equal interest to the monochrome worker and the color enthusiast. Doc tells and shows us some of the multitude of ways either color slides or monochrome prints may be manipulated [Changed]. You will see many examples of how better pictures are made by this manipulation. A sparkling 50-minute taped commentary accompanies the 65 slides.

20. **Photography Is An Art**, by Angel DeMoya, Hon. PSA, FPSA. This famous Cuban Pictorialist presents samples of his work to prove his point. The Lecture is liberally sprinkled with monochrome prints made by the control processes. The 64 monochrome slides are accompanied by a 45-minute commentary.

13. **Birds In Color**, by Warren Savary, FPSA. Be sure you bring your wife along for this lecture. If you are not a nature fan now you will want to try your hand after seeing Warren's bird pictures in vivid color. 58 color slides with a 55-minute tape.

6. **Comments on 100 Prints from the PSA Permanent Print Collection**, by J. Elwood Armstrong, FPSA. This Lecture is a must for serious monochrome workers. Examples of the work of photography's "Great", "Near Great", and "Immortals" are in this well-presented program. 100 monochrome slides accompany the commentator's 60-minute tape.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Director of Distribution

Nelson L. Murphy
445 Allison Ave.,
Washington, Penna.

1960 National Convention, Photographic Society of America

Houston, Texas, October 11, 12, 13, 14, 15

Advance Convention Program

Feature Photography—Gilbert Barrera, San Antonio, Texas. The How and Why of News Photos.

Color Derivations—H. S. Barsam, Fresno, California. Original Derivations for Prize-Winning Slides.

Have You Been Creative With Your Camera?—John Baxter, Chicago, Illinois. New Ideas and Techniques for Better Pictures.

Getting Started With Color Printing—Leslie H. Buckland, Rochester, New York. A Demonstration of All Aspects of Ektacolor Printing.

Glass and How to Photograph It—Ludolf Burkhardt, Yonkers, New York. Pictorial and Rim Lighting with Rear Projection of Backgrounds.

Focus on Nature—George Clemens, APSA, McConnelsville, Ohio. How to Find and Photograph Nature in Color Throughout the Seasons.

Photography As An Art—Robert M. Cochran, APSA, Omaha, Nebraska. The Relationship of Photography to Art.

Nature Slide Clinic—Moderator, Alford W. Cooper, APSA, Worland, Wyoming; Ted R. Farrington, FPSA, Chicago, Illinois; Charles B. Harris, Merced, California; Lorena R. Medberry, FPSA, Armington, Illinois; Ora F. Metz, APSA, El Paso, Texas; Le Roi Russel, Prescott, Arizona.

Tricks In Toning—Ira B. Current, FPSA, Binghamton, New York. New Techniques in an Old Art.

Color Abstractions—Conrad R. Emanuelson, APSA, FRPS, Mount Prospect, Illinois. Conversations Recorded in Pictorial Color.

Stereo Slide Clinic Question and Answer Period—Moderator, Henry H. Erskine, APSA, Highland Park, Illinois; G. W. Becker, Blue Island, Illinois; Leona Hargrove, Wichita, Kansas; Dale L. Smith, Rochester, New York.

Nature in the Scriptures—Willard H. Farr, FPSA, Dubuque, Iowa. How Nature Influenced the Writing of the Scriptures.

Sound—A New Dimension in 8MM—John Fish, FPSA, Pittsford, New York. A Demonstration of Equipment and Sound Techniques.

Improving the Family Album—Challiss Gore, APSA, Orinda, California. Posing, Pitfalls and Production.

Three "P's" of Traveloging—Planning, Photographic, Presenting—Jean Edgcumbe Groff, APSA, Rochester, New York. Suggestions and Tips on Travelogs.

Shoot Nature—Naturally—Grant Haist, APSA, FRPS, Rochester, New York. How to Secure Natural Lighting for Nature Subjects.

Around The World With PSA—Anne M. Hatcher, Port Chester, New York. A Discussion of Slides from Foreign Camera Clubs.

Informal Photography—Theron T. Holden, FPSA, Rochester, New York. The Use of Flash and Interchangeable Lenses for Family Photography.

Photoscenic America—Charles A. Kinsley, FPSA, Rochester, New York. A Photographic Record of the History, Life and Beauty of America.

Close-Up Photography—Ludwig Kramer, APSA, Pleasantville, New York. Use of Simple and Complex Equipment.

2-D Versus 3-D In Color Close-Up Photography—Lewis F. Miller, APSA, Chicago, Illinois. How to Make 3-D Close-ups and Comparison of 2-D and 3-D.

The Invention of Photography—Challenge and Opportunity—Beaumont Newhall, FPSA, Rochester, New York. An Illustrated Discussion of the Impact of Photography on Civilization.

Stump the Experts Panel—Moderator, Frank S. Pallo, Rochester, New York; Gilbert Barrera, San Antonio, Texas; Howard C. Colton, FPSA, FRPS, Fairport, New York; James E. McMillion, Binghamton, New York; Ludwig Kramer, APSA, Pleasantville, New York; Arthur M. Underwood, Hon. PSA, FPSA, Rochester, New York.

Three Keys to Better Pictures—John H. Rauch, ARPS, Orlando, Florida. High, Medium and Low-Key Print Techniques.

Preparing a Motion Picture for Sound—Charles J. Ross, APSA, Los Angeles, California.

American Wildlife—A. C. Shelton, APSA, Binghamton, New York. Common and Rare Varieties in Their Native Haunts.

American Portfolio Conference—Barbara Merriam Sieger, APSA, Pearl River, New York. Discussion of Problems, Suggestions and Questions.

Louisville Album—Elmer Steiner, Burbank, California. Highlights of the 1959 Convention.

The Idea Exchange—Vincent L. Stibler, Brooklyn, New York. Ideas, Methods and Gadgets Useful to Most Photographers.

Technique for Correct Exposure—Allen Stimson, FPSA, FRPS, Rochester, New York. Methods of Using Light Meters and Automatic Cameras.

Color Unlimited—By Existing Light—Jack M. Streb, Rochester, New York. How to Make Available-Light Pictures Indoors and Out.

Beauty in Stereo—Glen Thrush, APSA, Denver, Colorado. Slides and Live Demonstration of Stereo Photography.

Variations of the Theme—Color and Monochrome—Arthur M. Underwood, Hon. PSA, FPSA, Rochester, New York. A New Use for Old Negatives and Slides.

Pictorialism With a Capital P—Doris Martha Weber, Hon. PSA, FPSA, ARPS, Hinckley, Ohio. The Importance of Planning, Composition and Technique.

Scrutinizing Nature's Secrets—Norman E. Weber, Bala Cynwyd, Pennsylvania. The Techniques of Time-Lapse Photography.

Showing of Winning Travel Slide and Photo Essay Sets for 1960—Tracy C. Wetherby, Pittsburgh, Pennsylvania.

Look Down—James Wilkie, Hopkins, Minnesota. Unlocking Nature's Secrets with the Movie Camera.

Print Finishing Techniques—Paul D. Yarrows, New York, New York. Demonstration of Mounting, Ferrotyping, Spotting, etc.

Reproductive, Interpretive and Creative Color—Ing. Jose Lorenzo Zakany, APSA, Mexico City. The Three Stages in Amateur Color Photography.

Motion Picture Division's Ten Best, and Gold Medal Winner

Print Shows by Indian Photographers—T. S. Lal, Big Bazaar, Quilon, and O. C. Edwards, ARPS, Deccan, India.

Water Skiing

*A New Challenge For
“Action” Photographers*

By Leslie A. Campbell, APSA



Slalom Quartet



Les Campbell, APSA
Author—Photographer:

Who seems to thrive on challenges—remember "Owls in the Belfry"? If you don't, we suggest you look on page 31, November 1958 Journal.

Water skiing is without question the fastest growing sport in America today. Gliding across the surface of a body of water at speeds varying from 10-60 m.p.h., the water skier finds himself in a whole new and exciting world. No sport offers its participants greater personal thrills with fewer risks of bodily harm than this one. For this reason water skiing is often a family sport with exponents in the art varying from 4 to 80 years in age. As with many sports water skiing can be a pleasant and relaxing pastime, or it can be a competitive art requiring great skill, co-ordination, and stamina.

Capturing the enjoyment and graceful forms of the water skier as he sweeps by is a challenge which should whet the appetite of every red-blooded photographer who likes to shoot action.

Besides the conventional two skis, you will see experienced skiers skiing on the single or slalom ski, shoe skis, palm leaves, canoe paddles, and of course the ultimate goal of all serious skiers—their bare feet!

The dare devils in this fast growing sport have accomplished many amazing things in recent years. For example, with a boat speed of 35 m.p.h., powerful and talented performers have been able by swinging in a wide arc (called cracking the whip) to obtain speeds up to 60 m.p.h. These speeds coupled with precise timing and co-ordination have enabled the mto make spectacular jumps up to 142 feet in distance by going over a six foot ramp.

Of all the types of water skis, the slalom ski is the most maneuverable; and the slalom skier, the most graceful. Consequently, it is the slalom skier who offers the pictorialist his greatest photographic oppor-

tunities. For this reason most of this article will be devoted to the problems of capturing on film the essence of the grace, thrills, and enjoyment that only the aqua slalomist experiences.

WHERE

Perhaps the first problem to solve is the question of where to find subjects and locations. Fortunately with the current boating explosion, skiers can now be seen on virtually every boating body of water in the country; however, my suggestion is to contact the nearest organized ski club and let them know your desires. As they are a hobby group generally composed of zestful young people, I am sure you will find that they will go all out for you, especially if you agree to provide them with copies of your best results. Your camera will provide them with a greater incentive to aspire for perfection as well as an opportunity to spot flaws in their technique. In turn you'll get some good pictures and have a whale of a time doing it.



Fig. 1 The Author Likes This Method

The author gratefully acknowledges the help and cooperation of the Lake Wickaboag Water Ski Club of West Brookfield, Mass. Every member of this active little club from rope tenders to star performers has given willingly and generously of his time and talents to make these pictures possible.

Having located subjects and locale, your next problem involving "where" will be the location of the camera station. There are four basic camera stations; they are: the dock or shore, a raft or boat anchored off shore, the boat towing the skier, and another boat following along side the skier. In all instances *elevation* is important in order to avoid distracting background



Swoosh

elements on shore as well as distracting horizons and boat wakes.

On the dock a step ladder can be employed for elevation; however, be very careful when stepping off it onto the wet dock floor. I learned this lesson the hard way one day last summer when I carelessly stepped off my ladder onto a wet deck and was suddenly confronted with the rare opportunity to get some *under water angles*. The only trouble was that neither one of my two cameras was equipped with under water housings—very embarrassing—AND EXPENSIVE!

Working from the dock presents a two-fold problem. First the skier can only make his pass on a straight line (this is not usually as interesting as a sweeping curve or a sharp turn), and second the action passes so rapidly that the skier must hit precisely a predetermined spot to be in focus. Focus following with such fast action and with long lenses is an impossibility (except maybe with the unique follow focus Novaflex system).

The problem of a straight line approach could be eliminated with a raft anchored out away from shore. With this situation the skier can approach head on and make a sharp turn at a predetermined spot. Leave it to the skier to determine the spot and distance he will make his maneuver. He will know his ability best and will pick a spot where he will not be in danger of striking the raft if he spills (as an added precaution, the raft should have a sloping skirt on the approach side). With a platform on the raft for elevation, I am sure this setup could net some good pictures, although I have not as yet used it. It will be necessary to pre-focus and have the skier hit it on the nose. A good skier can do this with ease especially if small buoys (rubber balls) are anchored to show both the boat path and the "action spot."

The third station, working from another boat, I have not found to be very satisfactory. The vibration of the boat at high speeds or in choppy water makes ground glass focusing difficult, and "planned action spots" for pre-focusing are quite out of the question.

The fourth camera station is in the boat pulling the skier. Here an elevated platform to get the camera up five or six feet above the tow rope (which incidentally should be hitched to the rear of the boat as near the water as possible) is a must. Otherwise the rope will be a big blurred blob in the foreground of your pictures.

If you're willing and serious enough to construct such a platform and have enough courage to trust your life in it, you've got what I think is the best possible camera station for getting these prize-winning slalom shots. Illustrated in Fig. 1 is the one which I designed for a Century Inboard. I use a regular lineman's belt anchored to the four corners of the railings. The entire platform is anchored by a single carriage bolt through the elevated tow bar behind the front seat. Thrilling as it is to travel backwards at this height and at speeds up to 45 m.p.h., I feel snug and safe with this rig, and I have both hands free to operate my camera. This platform in the towboat solves the focus problem, as the skier will always be at the same distance no matter where he goes (providing of course he stays on the end of the rope).

Actually you have an action stopping advantage as you will be moving at a speed close to that of the skier; however, the boat vibration and the necessary long



Fig. 4 The Five-Man Pyramid

lens magnification create problems especially in choppy water. Shoot at 1/1000 sec. and flex your knees to absorb some of the vibration and most of your pictures will be acceptably sharp.

One last tip regarding where to shoot—learn your lake well and select shores with a minimum of light colored objects on them (cottages, wharfs, etc.). Note the shoreline behind my platform illustration (Fig. 1). My most spectacular shots are made along this shore late in the afternoon. At this time this hillside of dark trees is in the shadow and its reflection creates “dark” water which lends dramatic impact to a back-lighted curtain of “white” water thrown up by the skier.

WHEN

Now that we have solved the “where” problem, the next problem is “when.” As most skiers are hobbyists like ourselves, it usually means you will be limited to week ends for shooting. From experience I have found that the best lighting is during the 2nd and 3rd hours before sunset and during the 2nd and 3rd hours after sunrise. The latter is preferred as there is usually a better chance of calm water in the morning, and calm water is a pretty important success factor both from the skier’s standpoint and the photographer’s. Obviously it is important that strong sunlight be available for the majority of situations where action-stopping shutter speeds and sufficient depth-of-field apertures are required.

As in all action pictures timing is vitally important. This is of course a matter of experience. I have found that the best shots are made when the skier is well outside the wake and he makes a sharp turn in the direction of the wake. Naturally we cannot expect the skier to get off a good turn each time he tries; nor can we expect to consistently hit the exposure at the various crucial points in his turn. It’s like shooting breakers on a rocky coast. There is no way of being sure ahead of time which wave is going to make a spectacular break; nor can we be sure until the film is processed whether or not our exposure was made at the “decisive moment.” So we just keep shooting, each time giving the *timing* and *framing* our undivided attention. Eventually everything will line up—skier, camera angle, lighting, timing, exposure; and we’ve got the big one “hooked!”

EQUIPMENT

As working distances will generally vary from 25-75 feet, long lenses are quite essential whether you’re shooting in monochrome or in color. With long lenses, cameras of the single lens reflex type offer the most convenient focusing system. For monochrome I use a 4x5 Graflex (SLR). I use a 15-inch lens for shooting from the towboat, as the distance is about 80 feet, but from the dock the 7½ inch lens works out well as the distance is then about 25 feet.

Having tried several films I have settled on Royal Pan which seems to be a good compromise between speed and grain for the 2x3 negative area of the 4x5 film which I generally wind up using (my intentions are for quality 14x17 prints). I expose the Royal Pan



Water Daisies

for 1/1000 sec. at f:16 in strong sunlight. For color I use high-speed Ektachrome exposing at 1/1000 at f:8 in a 35mm single lens reflex equipped with a 300mm lens for the 80-foot towboat shots and a 135mm lens for the shots from the dock.

On a couple of occasions I have made successful pictures using a press type camera and electronic flash (see cover). These have to be made from the dock or a raft in order to get close enough for the flash to be effective. Shooting will have to be done on dark days to minimize ghost images which most certainly will occur in sunlight and the usual top between-the-lens shutter speed of 1/400 (the newly released Graflex 1/1000 between-the-lens shutter should open up some real possibilities for synchro-sun shots, especially when it becomes available on longer lenses).

Under equipment we must also consider the skier’s equipment. As aforementioned we are mainly concerned here with the slalom skier. Certainly the beauty of these shots is created by the “wall of water” thrown by a skier as he makes a sharp biting turn. The size and height of this “curtain” of water will depend on three things—the size and design of the slalom ski, the weight of the skier, and the ability of the skier. The slalom ski differs from the conventional ski in that it has a much deeper single metal fin at the stern and of course two-foot harnesses—one in front of the other. Some slalom skies, such as the “Hydro-flite”, have a non-tapered stern while others, such as the “Aqua-Sport” and the “Cypress Garden” have a



Fig. 3 Skiers World

tapered stern. These latter two skis also have less surface area and exceptionally deep fins which allow the skier to take a deep sharp cut—the secret to a spectacular "curtain."

The tone values and color of the skier's bathing suit should also be considered. For monochrome, black or white are excellent with the white preferred for women. Avoid a color which would photograph in the middle tone range as it is apt to create tone mergers in some instances, and you'll lose subject emphasis. For color the warm colors are preferred because the background normally will be blue and white. Yellow is fine, so is white if the skier is well tanned. Red would also be fine for color, but remember it will record as a middle or dark tone in monochrome.

The slalom skier often times prefers to use individual handles on the tow rope rather than the conventional single 12" bar. The double handles are definitely better for photography as they allow the skier greater variation of form.

Another easily made item of equipment which you will find to be very helpful in photographing from the towboat is a 12-inch circular disc cut out of $\frac{1}{4}$ " plywood and numbered as in the face of a clock. Erect a $\frac{3}{4}$ " x 6" dowel in the center of the disc, and then attach a sturdy suction cup to the bottom. This "gadget" is used by the boat driver to set his course for the light angle you want. The disc is affixed to the boat where the sun can strike it and the boat operator can see it with the 12 o'clock facing the bow. The driver then merely has to maneuver his boat to set the shadow from the dowel on the number you find gives you the best light angle for the situation being photographed. For my use, I like it between 3 and 5 o'clock for shots off the starboard wake and between 7 and 9 o'clock for shots off the port wake. Be sure to keep notes as to the shadow number and the skier's position in relation to the camera until you have your lighting preference down pat.

These experiments will unquestionably enhance your knowledge and understanding of the importance of light direction and are very much worth the effort.

TECHNIQUE HINTS

Make no mistake—the slalom skier in peak action is a fast moving subject and obtaining successful pictures of him will in the end be largely a matter of *his* ability to provide the action and *your* ability to capture it at the split second it is at its peak.

We mentioned previously that calm water was important. It is *vital* in slalom skiing because in choppy water the ski's fin will pop out on a sharp cut; and when this happens, a spill is an absolute certainty. Also in choppy water it will be next to impossible to get sharp pictures from the boat even at 1/1000 sec.

The slalom skier skis with one foot in front of the other. Some use the left; others, the right foot in the forward harness. Observe which and photograph your skier whenever possible so that his forward leg is on the camera side. This generally shows up the skier's form to best advantage (be sure to take into consideration the fact that a skier will reverse his toward camera side as he comes out of a sharp turn and heads for the wake).

Pictures from the towboat platform are rarely made directly to the rear of the boat. This is because the rope will come directly toward the camera and be disturbingly out of focus in the foreground; also the water in the wake is rough, but most important the skier needs the additional momentum generated by cracking the whip to provide maximum action. Of course if you're photographing multiple stunts, such as pyramids, (Fig. 4) many of these will have to be done in the wake.



Fig. 5 Modern Aerialist



Fig. 6 Barefoot Skier

It is important to pre-focus accurately so that your full attention can be given to the action peak and framing. If you're shooting from a boat, flexing your knees slightly will help absorb some of the vibrations.

The slalom skier requires boat speeds from 25-35 m.p.h.; barefoot and shoe skiers will require speeds up to 42 m.p.h. The faster the boat speed, the greater becomes the need for mirror-calm water when shooting from the boat. Barefoot and shoe skiers throw a tremendous spray of water, so much so that the camera angle has to be carefully considered in order to even see the skier—let alone the device he is skiing on. (Fig. 6).

Jump shots (Fig. 5) are also a lot of fun and a mighty big challenge to your sense of timing. The best angle I have found is from another boat anchored about 25 feet in front and about 8 feet to the side of the jumping ramp opposite the boat path (normally this will be the port side of the ramp).

In most instances I shoot at 1/1000 sec., although I have made sharp pictures from the dock at 1/200 sec. with a 135mm lens; however, at these speeds I suspect good panning with the action played an important role.

An item the beginner is apt to overlook is the expression on the face of the skier. Remember, this is a *thrilling* sport which people take to for *fun*. Your pictures will be complete flops if you show the face up clearly with an unpleasant expression. Exceptions are the crucial point in intense action shots. In these cases an appropriately pained or worried expression may lend power and drama to the moment.

Finally learn all you can about the subject; even take to skiing yourself so as to better understand the emotional and physical problems inherent in the sport. Ask the skiers to point out the fine points of good form and technique, and develop your ability to observe these fine points in action.

THE PICTORIAL FACTOR

In water skiing photography as in all other fields of photography, *light* is the *dominant factor* affecting the *pictorial* success of the picture.

A record or documentary picture is one which is basically descriptive; it becomes a "pictorial document" when aesthetic principles of arranging form,

tone, line and color are employed without obscuring the specific identity or description of the subject.

A picture becomes a "pure pictorial" when in addition to the aesthetic arrangement of the various picture elements, the specific identity of the subject is eliminated or subordinated in a way which causes the subject to symbolize rather than be specifically identified.

In pictorial work, which as we have mentioned is based on aesthetic principles, it is of cardinal importance to interpret the *beauty* inherent in the subject. Here is where we inject our personal feelings; and as no two people think, feel, or respond exactly alike, pictures involving personal interpretation are bound to be different. "Beauty" it has been said many a time, "is in the eyes of the beholder."

To me it is the sheer beauty of the "curtain of water" combined with the "startling form" of the figure hurtling beneath it that fascinates and excites me. By the use of backlighting against dark water, I have been able to satisfy my desires to dramatize in pictorial form this emotional response.

To pursue this further, another emotional response to water skiing is "the joy of a new and carefree world" that radiates from the soul of the skier. In the picture of the girl on the slalom, Fig. 3, the face is clearly recognizable as belonging to Anne Frey; however, to me the expression of sheer joy rises in importance above the identity of the individual, and herein lies the interpretive aspect of the photograph which to me lifts it out of the record category. The expression *symbolizes* "the wonderfully pure and unadulterated joy" known only to those who have entered into this new and exciting "skier's world."

So then if you like water sports and action photography, here is a splendid new opportunity to combine two very satisfying hobbies. If you haven't already done so, may I conclude by suggesting that you take to water skiing and join the millions of Americans who are doing likewise on a phenomenal scale.



Slalom Champ

Photographing a Lunar Eclipse

By Peter A. Leavens



The moon in partial eclipse by the earth's shadow.
(Photo by author.)

Space age camera fans will have an added attraction on Labor Day weekend this year. A total eclipse of the full moon occurs early Monday morning, September 5, visible from start to finish along the west coast, in Alaska, and Hawaii, and featuring a colorful partially eclipsed moonset in the dawn for the east.

These events take place when our natural satellite, in its regular orbital revolution, passes through the earth's shadow. The upcoming one begins at 2:36 A.M., Pacific Daylight Time, and ends at 6:08 A.M., with a lengthy total phase lasting from 3:38 to 5:06 A.M. Local sunrise across the nation that day is generally at 6:30 o'clock, Daylight Time, so in the Mountain zone, the moon will set while emerging from eclipse;

and in the Central time belt, it will set totally eclipsed. Depending upon where you live, this affords a range of picture opportunities, from successive partial eclipse stages up in the night sky, to striking scenics over terrestrial foregrounds at daybreak.

Western observers can take an interesting series covering the first half of the eclipse, all on the same negative. With the camera anchored against jarring to as heavy a tripod as possible, you trip the shutter exactly every five minutes. Rotation of the earth spaces your images nicely; allow for a line of them in the field of view as the moon descends. Although haze or low altitude (in midwest) will require an across-the-board diaphragm opening increase, here are the correct exposures for a recommended one hour schedule on index 400, Speed Value 7, black and white films, under crystal clear skies:

2:41	A.M., PDT	- f/22	- 1/50	sec.
2:46	"	- f/18	- "	"
2:51	"	- f/16	- "	"
2:56	"	- f/12.5	- "	"
3:01	"	- f/11	- "	"
3:06	"	- f/ 9	- "	"
3:11	"	- f/ 8	- "	"
3:16	"	- f/ 6.3	- "	"
3:21	"	- f/ 5.6	- "	"
3:26	"	- f/ 4.5	- "	"
3:31	"	- "	- 1/25	"
3:36	"	- "	- 1/5	"
3:41	"	- "	- 1	"

Individual eclipse phase shots can of course be exposed accordingly, but then telephoto lenses will be needed for sufficient magnification of the moon.

Likewise you must have telescopic accessories, or use the maximum enlargement position with your zoom lens, for motion pictures of the phenomenon. Following are the basic exposures with index 32, Speed Value 3.5, color film (daylight type; the moon is sunlit), at 24 frames per second:

Shadow "bite" (approx. 2:45 A.M., PDT) - f/6.3
Moon $\frac{1}{2}$ eclipsed (3:07 A.M., PDT) - f/4.0
Moon $\frac{3}{4}$ eclipsed (3:22 A.M., PDT) - f/2.5

Totality should be attempted only on the very highest speed emulsions, with camera operation slowed to 12 frames per second, and at an opening of f/2.0 or f/1.4.

Actual movement of the moon into or out of the earth's shadow can be recorded by the elapsed-time method. Place the image in the finder so that there is ample room for it to travel across the screen as the earth rotates. After adjusting your lens aperture for the slightly longer single-frame shutter speed, the release button is pushed precisely each second spanning a six minute scene. Again a rigid tripod is imperative.

As dawn begins to light the landscape, you can get rare color photographs and movies of the partly eclipsed moon above prominent horizon objects. Exposure is best if set one to two stops less than that directed by readings from a light meter pointed toward the subject. This will achieve the desired twilight effect, and at the same time yield the eclipse itself in proper, naked eye brightness balance.

Next lunar eclipses: an 80% partial favoring western states, on March 2, 1961; a 99% partial, favoring eastern states, on August 25, 1961.

There will be a small partial eclipse of the sun on September 20, 1960, commencing after sunset in the east, but with the sun going down about a third hid-

den by the moon throughout most Midwestern and Plains states, where effective pictures can be made, also over distant panoramas. The eclipse ends before sunset, however, on the Pacific Coast.

The next king of sky spectacles, a total solar eclipse, will darken a broad band in Canada and the state of Maine on the afternoon of July 20, 1963, at the height of the northeastern vacation season.

Express Yourself!

By Charles F. Dieter

Not only should a picture have something to say, but it should be truly an expression of the maker himself, how he reacts mentally and emotionally to his subject. Inevitably it is also a reflection of his photographic associations and experience, and to a degree a reflection of his times, to the larger environment that makes up contemporary thought. Furthermore, we like to think that it is possible for a picture to do more than reflect, that it can react on these times.

A properly constructed picture has simplicity without monotony, variety without confusion. In everything it represents a nice balance established by judgment and taste. It is not all impact but something we can come back to repeatedly with admiration and approval. What it has to say is not so obvious or trite that it does not stimulate, nor yet so obscure that it does not communicate.

Most certainly there are in the making of a picture basic principles and rules of composition, and like plant food they stimulate, nourish and support. But the flower is a result of a seed in the human mind and as such is never altogether subservient to rules nor ever completely predictable.

Indeed it is only when pictorial photography is kept free to express itself in this fashion that it qualifies as an activity of man which is securely beyond the encroachments of IBM. If in modern society automation produces leisure there is not much gained other than comfort if that leisure is swallowed up in other forms of automation. It has been two hundred years since Jean Jacques Rousseau called attention to the fact that the principle thing which differentiates man from the beasts is the quality of free agency as compared to the set behaviour pattern of instinct. He says:

"Nature lays her commands on every animal, and the brute obeys her voice. Man receives the same impulsion, but at the same time he knows himself at liberty to acquiesce or resist; and it is particularly in his consciousness of this liberty that the spirituality of his soul is displayed. For physics may explain in some measure the mechanism of the senses and the formation of ideas; but in the power of willing, or rather of choosing and in the feeling of this power, nothing is to be found but acts which are purely spiritual and wholly inexplicable by the laws of mechanism."

You, as a pictorial photographer, face this problem. You are surrounded by the voice of authority and you would do well to heed this voice. But you will do badly (unless your target is strictly limited to ribbons) if it drowns out that inner voice forever declaring that you

have the power to agree or disagree, to acquiesce or to resist.

This hundred year old art of ours has found expression through its history in different ways. Probably for the first fifty years people were merely delighted with the magical way that it permitted them to record with almost perfect fidelity what the eye saw—almost, that is, because the technicians were going through considerable trouble trying to subdue the laws of optics! Then a generation of photographers, influenced by the French Impressionist movement, executed a flank movement around the struggle towards technical advances and devoted themselves to eulogizing the soft line. A succeeding generation took over the technical refinements of the early part of the century and with an about-face went all out for absolute sharpness, even if that limited them to such subjects as rocks and sturdy plants on a windless day. Later another generation arose to abandon this field and preach the eye sensitive to the decisive moment when they might capture with meaningful honesty the essence and feeling of some situation or event. This was timely, for the manufacturers were coming out with faster film and lenses.

Perhaps pictorial photography is again at the crossroads. We have inherited more than a hundred years of simply astounding progress, and also the dead hand of tradition is laid upon us instructing us what to do with the bequest. We feel its icy fingers in that attitude which proclaims "This is pictorialism and these are the rules; nothing is acceptable which departs from this code." But just as the Renaissance sparked a vital new approach to pictures it is possible for us to renew the vitality and freshness of photography. Let us give as much importance to what is right with pictures as to what is wrong with them, and recognize that we are dealing with a personal expression of some individual as well as a humble offering on the altar of the deified canons of a cult. Let us be guided by wise attention to that vast store of knowledge that art has accumulated over the centuries, recognizing that "all past is prologue" but that we are acting in a play that still goes on.

John Canaday, who is in charge of education at the Philadelphia Museum,* has this to say to the painters:

"But it should also be clear by now that not many pictures follow a formula without modifying it, at least not very many good pictures and hardly any great ones. For the artist formula must always take second place to invention; this means that for the observer formula must always take second place to perception."

*Metropolitan Museum's Seminar of Art.

Hints from a Wayworn Photographer

By Urban M. Allen

Illustrations by Elizabeth Kaston



I'm stale; I must need a change of scene

Just about every photographer thinks the pictures are better away from home.

"Tain't so, of course but the process of discovery is so delightful in itself we'd be the last to belabor the point.

So, just about every photographer, including many who know the truth, gets as far away from home as he can when vacation time comes. The rationale—and there is absolutely nothing wrong with it—is simply, "I'm stale; I need a change of scene."

From New York they go to Paris. From Hawaii they go to Canada. From Florida they go to Maine. From Japan they go to San Francisco. And vice versa, in each case.

They bicycle, motor, train or plane to their destinations. Some even walk! But not many. And not, of course, if you happen to be in Tokyo and your destination is San Francisco.

Their tours may go only as far as the next county, or they may encircle the globe. So far, we've had no complaints about discarded film cartons in outer space. Not yet, that is.

However or wherever the photographic enthusiast plans to travel, it becomes a project. It has to be planned down to the last meticulous detail, even to the often unhappy consequences when family and friends are subjected to a pictorial report thereon. But that's another story.

The first thing a prospective photographic vagabond has to decide is where to go. (My prejudiced advice, and I'll forgive you reluctantly if you ignore it, is to decide on Hawaii.) Choice of a destination, however, is not always as easy as one might think.

When the Mrs. wants to go to Paris and the Mr. wants to go to Tokyo and the kids want to frolic on a Wyoming dude ranch, chances are they'll wind up in Mexico. Which is O.K. because Mexico is every bit as photogenic as Chicago, where Mr., Mrs. and the kids live.

Having decided upon a destination, it's useful to decide upon a date, or at least a season.

You've been warned against going to Japan in the summer, or during early fall in the typhoon season, so you go at Cherry Blossom time—just as all the other tourists do. Or in the fall, especially if you're a New Englander and love fall colors.

In paradisical Hawaii, it makes no difference at all when you go. It's always summer—a nice, cool, comfortable kind of summer, except when YOU happen to be there, which is when it rains for a week and the konas blow up a gale. In winter, Waikiki is crowded with rich farmers from Iowa spending their government parity checks, and in summer, it's crowded with college kids taking University of Hawaii credit courses in ukulele, hula and surfing. Romance under the stars isn't a credit course. "So who has to take lessons in THAT!" demands the gal from Hackensack.

In short, you pick your seasons carefully, for maximum physical comfort as well as for maximum pictorial effect. And if you do, you run into hordes of other tourists who have done exactly the same thing.

If you go in the off season, you may find living unbearable.



Romance under the stars isn't a credit course

able, but you'll find the prices a lot lower, the accommodations less crowded and the pictures—well, if you look around a little, you'll probably find just as many good ones as you would during the season, and no tourists cluttering up your background, or making unwanted color accents with discarded Kodachrome or Anscochrome (we must be impartial) film boxes.

Where, for instance, could you find more winter than in Edmonton or Tromsö in February? Or more summer than in Bangkok at the height of the monsoon season?

If you're just getting your toes wet in this travel business, it might be best to stay in the good old U.S.A. for your first major trip.

That way you don't have to bother with passports, visas or shots (ask any G.I.). Also, you don't have to contend with a strange language, strange money (the other fellow always seems to come out ahead), uncertain food and water, and queer customs. (In Tokyo's Imperial Hotel, for instance, the doorknobs are for midgets and the bath tubs are for giants.)

One might be challenged about that food and water bit. Where but in the good old U.S.A. can one be more uncertain about the water that comes from some of our most-used rivers and streams? Or about the quality of the hamburgers at those roadside stands? Well, at least it's familiar.

Touring in the U.S. is not much of a problem when you hitch a trailer to the car and take to the highway. There's always the chance you'll forget the can-opener, but there's no bother about hotels that forget to hold your reservation, or planes that can't get into Los Angeles for the smog, or into Boston for the snow, and deposit you at alternate-choice landing fields hundreds of miles away.

About all you need for a trailer safari is a good set of highway maps, with a front seat navigator and a money belt to see you safely through the maze of toll roads and bridges and traffic interchanges, a directory of trailer camps, and a set of law books to keep out of the clutches of constables who prey on tourists.

Rail or bus travel is only a little more complicated. You can usually find a seat without having to reserve it ahead. Still, you do have a hotel problem, and it can be quite a problem when there are three conventions in town and all the rooms are full.

Reserving hotel space ahead, even when you have a confirming letter, doesn't always mean you have a room. (Philadelphiaans, PLEASE stop blushing!) A deposit helps; in fact, the experienced traveler makes it a point to send along a deposit when he writes in for his reservation.

It's when you start traveling by plane, and particularly by jet plane, that interesting things begin to happen.

First of all, you have to decide whether you want to carry your camera gear or your clothes.

Your baggage allowance won't let you carry both, unless you're prepared to pay outrageous fees for excess baggage, or risk the uncertainties of shipping some of your baggage ahead by air express, which also runs high. Drip-dry attire helps, provided your hotel room has accommodation for drips.

Most photographers decide to compromise, leaving some of their camera gear behind so that they can have a change of linen, at least. Many of them are happily surprised to learn that they often can get better pictures, and get them faster, without all those gleaming gadgets that seemed so necessary when they were purchased.

And now that there is color negative film, there's hardly any reason to take more than one camera.

A good travel agent is invaluable. Not only does he (or



The doorknobs are for midgets

she) know all about schedules, rates and the relative quality of carriers and hostels, but he can get you there and back by the most direct route, and usually can guarantee that the accommodations you have booked will be waiting for you when you arrive. This costs you nothing. He gets his payola from the carriers and the hotels. It costs you the same whether you use a travel agent or not.

Most travel agencies have booked blocks of air seats and hotel rooms which wouldn't be available to you as an individual, if travel happens to be particularly heavy.

But travel agents aren't infallible. There was a time when a party of nine of us arrived on the West Coast hopefully en route to Canada in June only to find to our dismay that the travel agent had booked all our transportation for JULY! I won't go into the aerial hitch-hiking we had to do to get to our destination, with the help of a frantic little red-head in a Los Angeles airline office.

The point is obvious—check all dates before taking off. If necessary, ask the travel agent to show you the teletyped confirmations for all stages of the journey.

If your plane arrives around midnight, be sure the hotel knows you are getting in at 2 A. m., not P. m., or you'll be sleeping in the park, and it just might be snowing.

Incidentally, before you take off on a trip, be sure to stop the milk and newspaper deliveries during your absence. The doorstep accumulation is an open invitation to burglars.

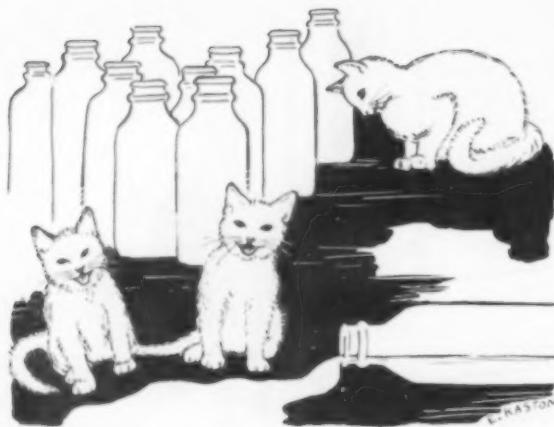
(Of course you don't stop the milk and papers if someone is to be at home, silly!)

If you're traveling in a foreign country, you'll have to go through the business of inoculations, passports and visas. You'll have to prove that you're a citizen to get a passport, so be sure you have a birth certificate, and at least one friend (!) who'll vouch for your integrity. If you're an alien, be sure you're legally in the country before you go messing around with the immigration people.

Your travel agent again is invaluable. He'll tell you what you need and how to go about getting it. He'll even help you cut through much of the red tape. He knows what countries demand visas and which ones don't. He can tell you about currency limitations and about the rules some countries have limiting the number of cameras and the amount of film you can take in and out of the country.

But start well ahead of time or you'll find yourself taking a crash course of double-shots that will leave you sore and groggy on departure day.

If you're going to Hongkong, that wonderland of camera bargains, DON'T tip your camera club friends off ahead



Be sure to stop the milk

of time, or you'll run the risk of being held as a smuggler when you try to sneak all that shining new gear in on your return. You can acquire a pretty sizable outfit within the duty-free limitations, but be sure you declare everything on your return, to avoid getting into trouble.

Here, for what they are worth, are a few casual travel observations, based on fairly wide experience, and more or less serious in nature:

1. Go by jet plane at your own risk. Once you have flown in one of these speed merchants, you'll never want to fly in anything else. Sit ahead of the engines for the quietest ride. Once you have become addicted to jets, you may be in for some problems, for the next few months at least.

The time you save in the air, you'll lose on the ground—or circling around over airports waiting to come in for a landing. If your jet can't get into Chicago's O'Hare because of the fog or smog, you may find yourself in St. Louis, Cincinnati or Milwaukee, with your connections shot. Smaller and slower prop jobs often can land when the jets can't.

Also, jet schedules haven't always been too well integrated with feeder schedules (or vice versa). This results in delays.

Maintenance crews are still being trained. If one of those big jets blows a tire, as ours did in Chicago last year, there's an hour's wait while they change tires—and possibly a missed connection at the other end.

If you allow plenty of ground time for these contingencies, as you must, what time do you save over-all? The situation will improve, of course, but that will take time.

Having decided, nevertheless, to go by jet, and connect with prop planes, what can you do waiting at an airport for two or three hours? Take pictures, perhaps? Or maybe you can fill your pockets with dimes, take your P.S.A. Directory into the phone booth with you, and call all PSAers within calling distance.

This could lead to all sorts of interesting events, including a missed plane. It could even lead to romance, who knows? Though most of the PSAers I know are more interested in Feininger than in Freud.

2. Reconfirm your flights, then reconfirm them again and again. Air lines have a nasty habit of putting you on stand-by if you don't reconfirm, and if you don't check in well before flight time, someone else may get your seat.

If you're planning a layover of a few days, use the time while waiting for your baggage to be delivered to reconfirm the next hop on your journey.

3. Plan alternate transportation and accommodations to fall back on in an emergency. Ask your travel agent to protect you as much as he can. Familiarize yourself with flight schedules over your route—and surface transportation as well—so you'll lose as little time as possible if your plane is diverted to an alternate field by bad weather, or you miss a connection.

4. Have a good medical and dental checkup before leaving home to minimize the chance of illness on the road. It's a good idea to know where you can get medical or dental help if you need it in a hurry. Your doctor or dentist may be able to recommend people in the cities you plan to visit.

Also, if you are on drugs, find out where to get prescriptions filled. And have a supply of prescriptions with you for that purpose. If you are on a diet, it is well to investigate the availability of your dietary requirements before leaving home.

You may find that water is a problem in some places. (Not in Hawaii. Dr. C.E.K. Mees, Hon., FPSA, reports Honolulu's water is so pure it can be used interchangeably with distilled.)

5. File your travel plan with your employer, stay-at-home members of your family, or a close friend. Leave word where you can be reached in an emergency. And if you should be unfortunate enough to become an amnesia victim, it will help your family and friends to track you down if they know what your plans were.

6. Sooner or later some airline is going to lose your luggage. What to do about it? Make a big noise. Holler loud and long. Let everybody at the terminal know what you think of the air line's service. Be sure to mention the line by name, as loudly as possible and as sneeringly as you can.

One of two things will happen. The clerks will get busy and find your luggage fast to shut you up, or they'll call a cop and have you locked up for disturbing the peace.

Seriously, though, try to be understanding. The clerks are just as distressed as you are and will do everything humanly possible to get you and your baggage together again as quickly as possible.

What you do if you lose a mother-in-law depends, I would say, on the mother-in-law.

For further expert advice in the lost luggage department, you are referred to Claire Webster, Ed Jacobs and Paddy Padua.

7. If you're traveling on an expense account, by all means try to find pressing business in all the photogenic towns along the way. Use your P.S.A. Directory to lay the groundwork and you'll often find the welcome mat out for you.

But don't take me too literally. I welcome visiting PSAers and try to do what I can for them. However, when too many arrive at the same time, as they invariably do, the aloha spirit is willing but the pocketbook is weak!

Traveling PSAers may be tempted to contact the "big names" in P.S.A. Unless you're already good friends, resist that temptation. They are often overburdened with work and with visiting firemen. Pick out the members nobody ever heard of. They'll be flattered by your recognition. Besides, they might be more fun.

Don't overlook the possibility of attending camera clubs along the way. You can always write ahead (using the P.S.A. Directory) to learn meeting dates.

8. Don't expect to get good pictures when you take the family along unless you have them completely indoctrinated—or everyone in the family shoots pictures.

Lucky is the man who has a photogenic wife and/or

daughter willing and able to cooperate as a model. (Red sweater, anyone?) And patient enough to sit idly in the car while you take half an hour to compose that just-right landscape, with the clouds in the proper places, and the shadows slanting in just the right direction.

If other members of the family also shoot, you have problems of a different sort; mainly, where to stop and what to shoot. You'll end up compromising and shooting what the head of the family—the Mrs.—wants to shoot.

9. Study the places you plan to visit long before you leave home. Learn their history, economy, culture. Try to anticipate the picture opportunities you'll find. But don't tie yourself to a hard and fast shooting script, no matter what the travelogue experts recommend. If you're like I am, you'll never find time to get all the pictures you had planned to get, and you'll wind up with a lot you hadn't expected to find.

The only way to carry out a pre-conceived shooting script is to have unlimited time so that you can wait out the vagaries of the weather, and stretch out schedules that don't seem to work when you're in the field.

I find it better to have a general idea of the type of pictures wanted, and then, having read as much as possible about the place ahead of time, to get as many of them as I can, and try to work up a rough continuity as I shoot to accommodate the gaps and the extras not originally on the list.

This, of course, doesn't apply to those who shoot single pictures and aren't interested in putting together travelogues.

Also, if you're to have commentary and musical background, figure on getting much of your material on the spot—it's usually more readily available and in greater detail.

Regional or national music for scoring also is easier to obtain at its point of origin, and in some places you'll find discs made for the specific purpose. In Hawaii you can buy a record to accompany your pictures of the famous Kodak Hula Show that was made from the show's actual "sound track." Another, with suggested slides, presents various moods in Polynesian music, from soothing guitars for a beach scene, to chants and drumbeats for a volcanic eruption. If weight is a problem, as it is if you fly, mail them home as you go.

If you're visiting a place for the second or third time, you can plan your shooting schedule much more closely and use your time more efficiently than you can on a first visit.

10. Don't count on getting too many outstanding pictures if you're forced to travel with a tour group. You'll be on a tight schedule, you'll be regimented, and you'll be shown mostly "postcard scenes." Everyone else in the party will get pretty much the same shots.

An organized tour has its value for the inexperienced traveler, but when you're arranging for one, try to pick one that provides enough free time so that you can do some independent, serious picture taking away from the rest of the group.

11. If you're traveling in a strange country and want to enlist "natives" for models, you'll do yourself and your country a favor by approaching them on the basis of mutual respect and friendly equality.

Americans have done immeasurable harm to their country by adopting a superior attitude toward "natives" in countries whose culture and civilization go back centuries further than our own.

We may be "ahead" of them in automobiles, dishwashers and bathtubs, but they have some proud achievements

also. When you meet an Arab, think of Avicenna (ibn-Sina), the healer and philosopher, or the great mathematician who invented zero, without which advanced computation would be impossible.

When you greet a Japanese, recall the great artisans who built the pagoda you see across the lagoon, a structure so enduring that it remains in good repair today though it was erected with unpainted wood before Columbus discovered America. Think also of Hokusai, Hiroshige and all the master artists whose subtleties of line, tone and composition hold many lessons for the camera club photographer, if he could but learn them.

That Chinese "coolie" comes from a race that produced Confucius, invented gunpowder, and first printed from movable type.

The Indians whose poverty makes your heart bleed gave the world Buddha. If you're inclined to adopt a superior attitude toward a beggar in Benares, think about the bum on the Bowery. If the fakir with his flute and cobra strike you as just a bit out on cloud nine, think of the beatniks in San Francisco or the odd-balls in Greenwich Village.

People are people wherever they are, and the fact that they live in a land that is poor in resources is no reason to strip them of their human dignity.

Some people have religious scruples which make them shun photographers. Respect them. Their so-called "superstitions" are matched by some of our own practices which, to them, are quite illogical. Such as tearing up the goal-posts after a football game.

If you want a "native" to help you fill out a composition or provide human interest for a scene, and you have the means to communicate with him, either through an interpreter or by using his language or yours, tell him that you are traveling and would like to take home pictures to show your family and friends how life is in other parts of the world. Explain that unless you show people in their proper environment, doing the things they normally do, your picture story will not be complete. Would he please help you to get a good picture?

In many cases this will work, and even if the subject refuses, you have not offended him by taking his picture without permission, or irritated him by ordering him about brusquely.

If you can, while traveling, carry a Polaroid camera and give cooperative subjects pictures on the spot. This will save a lot of bother mailing promised prints or slides—and it will do much to help the next photographer who comes along.



Lucky is the man who has a photogenic wife

One reason American photographers often have such a hard time abroad is that someone in the past has promised to send pictures—and didn't. Even if you never expect to return, don't make it tough for the next fellow, who may also be a member of P.S.A.

Be careful about "tipping" a model. Some of them resent this as a mark of condescension on your part. But, if they ask for a fee, do not hesitate to pay it, if you want to use the model.

There's another approach to this problem of getting people into your foreign pictures. Why not look up fellow P.S.A. members? They are scattered all over the world. Many of them might be glad to co-operate, either as models themselves, or by helping you to find models, or by helping you as interpreters.

You, of course, will be expected to reciprocate when foreign visitors come to the United States.

12. Remember that you get out of travel just about what you put into it. Give a smile, you'll get a smile. Be a sourpuss, everyone you meet will be a sourpuss. Remember also that when you travel abroad you are a representative of your country even though you may not

carry diplomatic credentials. Others will judge us by your performance. That's a heavy responsibility, but it's one you carry whether you like it or not.

13. And, finally, don't expect good pictures simply because you got them while traveling. If you can't get good pictures at home, you'll not get them in Egypt, Pakistan, Samoa or Uruguay. They'll just be bad, or mediocre in a different setting.

Naturally, you'll take more pains with travel pictures, particularly if you know you'll never go back for a second chance. You'll want to bracket your exposures to be sure one will be right on the button.

Don't waste film, but don't be stingy with it either. You can discard unwanted negatives or slides, or send not-quite-good-enough transparencies to the P.S.A. Hospital Project. It costs an awful lot of money to go back to Capetown for the one picture you didn't take, or missed through an error.

Whether the pictures are good or bad, you'll enjoy travel and the new friends you'll make.

If there are any questions, don't write me, consult your travel agent!

You Can Hang That Color Slide

By Len Thurston, FPSA



Cecropia Emerging

Louis A. Shultz

Can you hang that color slide on the wall?

If you could there would be little need to make prints. Print making is basic to photography. Before you can even view reproductions of color slides within these pages someone has first to make a negative, and then a print. The January issue told you how to make the negative from the slide. Of course the easier way is to make a negative in the first place either from the new color negative material, or the old standby monochrome negative.

On my den wall hang some Nature Prints that lend themselves towards the pictorial. I cannot so enjoy my many color slides unless I carry them through the steps

of print making. You might like to do the same.

Nature Division has not forgotten the print makers, nor the embryo print makers within the Society membership. All PSA members are here reminded that the making of Nature prints can be very rewarding. You might like to avail yourself of Nature Division's free services for Nature Division members. You will find them listed on the last page of each PSA Journal under *PSA Services Directory*. Under the heading *Individuals*, and the Nature Division section you will find three helps for print makers, and the address of where to write.



George Brewster, Chairman Nature Print Albums and F. W. Schmidt, Chairman Nature Print Competition for Individuals. Pix by Len Thurston.



Bear's Head Fungus

Geo. Bartholomees

Who are these men listed in the fine print? What do they have to offer you?

First you should know George Brewster. I sneaked this portrait of him during the Louisville convention during one of his thoughtful moments, for I felt some of you might like to avail yourselves of his Nature Print Albums. If you are just beginning to make Nature Prints you should first write for one of his albums entitled, "What is a Nature Print?"

Each album contains some fifty or so 8" x 10" prints made from negatives that would make very acceptable Nature Prints in a Nature Exhibition. In fact many of the negatives from which the prints were made have been used to make very successful Nature Prints. George has worked up a very interesting commentary on each print, and in it he raises and answers some very controversial points of conflict among exhibitors. You should study in detail the many examples of good Nature Pictures included.

I have included with this article a cross section of what you may find. Close up studies such as George Bartholomees' "Bear's Head Fungus," and Howard Oberlin's "Passion Flower." You might see action shots such as Louis Schultz's "Cecropia Emerging."

You will notice that in all these prints the subject is well separated from any confusion in the background, and this is important, and sometimes difficult to achieve in Nature photography. Beginners usually fail on this score at first, or if they do succeed the subject arrangement does not look natural.

Another Nature Division free service, and open to all PSA members is called "Print Competition." It is here that you as an individual will try out your prints if in doubt. You will like to compete even though a finished

Nature Print maker as a contestant in the competitions, for PSA silver medals are given the winners, and blue ribbons too. The man listed for you to write to if you would like to enter is F. W. Schmidt. I also made a quick portrait of this man as he sorted Nature Prints at the last PSA Convention.

In this Print Competition for Individuals you do not need to make the 16" x 20" if you do not wish. They can be as small as 5" x 7", and do not even have to be mounted. There are two classes: one for the Beginner, and another for the Advanced worker. One of the good things about these contests is the fact that if you ask for it you can get constructive criticism on your print, and this you can never get from the big Exhibitions.

A very important free service offered by Nature Division to its members is the "Print Study Circuits" conducted by LeRoi Russell. You will want to enter one or more of these, and if you are not a good print maker, after a few rounds the other members of the circuit will have told you how to handle your print making, and how to pose and light your subject so as to make a winner. There is even greater comradery among the print makers than you find among the members of slide circuits. I am sorry I do not have a picture of LeRoi to include but I have never lined him up in the viewfinder of my camera.

Photography will mean a great deal more to you if you will try your hand at print making. You will discover a great feeling of achievement in each finished print. Pictorial print makers too will find Nature Print making quite a difficult challenge on some of the close up studies, and if they do not already make Nature Prints are invited to join the Division and avail themselves of its free services.

Print making is a lot of fun, and the slide maker that takes it up will soon find himself hanging some of his slides on his den wall.



Passion Flower

Howard Oberlin

HOUSTON

has the MOST!

Although some people have accused Texans of stretching the truth on occasion, this charge is really without foundation. Texans have no reason to lie about their state and, goodness knows, Houstonians especially have no need to exaggerate. It's just that the facts about their state and their city are so impressive that non-Texans have trouble believing them.

Houston has the ugliest men, the prettiest girls, the mangiest dogs, the most ferocious cats, and the longest streets (Main Street runs from the heart of the city nearly 200 miles to the Mexican border!), in the world.

Houston is the eighth largest city in the country and crowding hard for seventh. It's the third largest seaport in the United States—in spite of the fact that it's more than 40 miles from the sea. And if none of these have impressed you, try this statistic: there are more than 2,500 oil wells encircling the city.

City of Contrasts

If you want contrasts, Houston has them. Travel a few miles in one direction, and you'll be on a lovely sand beach, with trim modern sailboats skimming through the blue waters of the bay.

Drive in the opposite direction, and you'll find Spanish missions that date back hundreds of years to the days when the first white men—the missionary priests from South of the Border—traveled this way. A pre-convention feature of the 1960 PSA National Convention in Houston will be an all-day trip to San Antonio, where you can photograph the famous Alamo and other missions.

But there is plenty to photograph right in the immediate Houston area.

At the Hermann Park Zoo, you'll find a veritable Noah's Ark of strange and exotic animals.

Taller Than Washington Monument

At San Jacinto Battlefield, where Texas won its independence from Mexico more than a century ago, you really have to crane your neck to see the top of the San Jacinto Monument—its slim white shaft is higher than the Washington Monument.

In the same park, miles from navigable water, one of the most famous ships from the United States Navy—the USS Texas—floats in a landlocked pool, honorably retired after a long and distinguished tour of duty.

The photographer who appreciates beautiful architecture can spend hours taking pictures of the buildings on the campus of Rice University in Houston.

An afternoon in some of the city's residential suburbs or the gardens of its fabulous homes would be just as rewarding.

Or you might enjoy a stroll along the wharves of

the Port of Houston, where ships from all over the world discharge their cargoes and fill their holds with Texas cotton and other products of the Lone Star State. More than 4,000 deep water vessels, flying the flags of dozens of different nations, tied up at these docks last year.

Barges riding low in the water under the weight of their loads of oil or gravel, traverse the Houston Ship Channel in a steady stream.

Shrimp Boats and Cattle Ranches

Not far from Houston are the fishing wharves of Galveston, where shrimp boats lie quietly at anchor, their masts swaying gently against the evening sky, as they wait for the next day's work. If you can't get good pictures here, you might as well sell your equipment.

As a matter of fact, you could do a whole photoessay on fishing while you're in Houston, for here are commercial and sport fishing in almost any kind of waters—salt water or fresh water, bay fishing, deep sea fishing, river fishing, lake fishing—take your choice.

But when most people think of Texas, they think of cattle. The county in which Houston is located ranks high among the cattle producing counties of the nation. Some of the largest ranches in the state, including the famed King Ranch, are within a few hours' drive of the city.

Need we add that Houston's hotels and restaurants are justly famous for their fine food!

Black Gold of Texas

And of course you cannot come into Houston or be in Houston without being aware of oil—the black gold on which so much of Houston's growth and progress have been built.

Hundreds of oil wells have been drilled within the city limits, and the spindly rigs of thousands more dot the surrounding countryside.

At Baytown, only 45 minutes from downtown Houston, is one of the largest oil refineries and petrochemical plants in the nation. The PSA Convention Committee is arranging a tour of this industrial complex, which should provide unlimited opportunities for pattern shots and industrial pictures of kinds not readily available in many parts of the country.

So—name your photographic interest—the wide sweep of the ranch country or the skyscrapers of one of the nation's largest cities—historic missions or modern industry—the busy waterfront of a major port or the quiet gardens of a residential suburb—Houston has them all.

So come to Houston in October—you'll be glad you did!

Look and See

By Joe E. Kennedy, FPSA

Recently I was asked to do a program for a meeting of our camera club. Having given a program on print finishing the previous year, I decided to talk on a related subject and selected special printing techniques. As there are quite a number of these, it was no problem to narrow down the field to a single one. The particular one chosen was printing with the use of texture screens.

However, there was another problem, and it is one confronting everyone wishing to discuss prints or print making to an audience even the size of a small camera club. How can you talk about the effect of texture screens on prints unless the people in the audience can examine the prints closely enough to observe and recognize the effect and understand what you are talking about?

The common solution, the one that becomes almost a requisite for an audience of any size, and the one I used the year before when discussing retouching and spotting of prints, is to photograph the prints on 35mm film and make slides of the reproductions. These can be projected so that there is a picture big enough for everyone present to see in some detail at one time. This works out quite well as any of you who have attended PSA Conventions know; it is the type of presentation frequently employed on programs at those conventions. However, it does have its drawbacks since there is a considerable loss in quality of such reproductions.

In my case, I did not anticipate an audience requiring an auditorium the size of Carnegie Hall. (We will have to find a substitute for that expression I guess.) This was especially true since I had as competition a professor who was showing on the same night and same campus the color slides taken on an eighteen months stay in the wilds of South America. Therefore, I thought I would try having the few loyal member and unsuspecting visitors at the meeting look at the actual prints.

It would have been useless to show the prints in the illuminated viewing-box generally used to display prints at meetings. Except in the case of those made with a very heavy and prominent texture screen, they would have all looked very much alike from the distance most of those present would be viewing them. So, I planned to pass the prints around from hand to hand to allow each person to see them while I engaged in enough patter about them to keep occupied the minds of those not looking at a print.

To facilitate this, and to force my captive audience

to actually look closely at each print, I arrived early at the meeting place and rearranged the chairs so they were in a circle large enough to accommodate the expected turnout. Now I had forecast this might be disconcerting to the club membership and confusing to the guests, so I insisted on being on the first part of the program and was thus able to prevent those in attendance from quickly restoring normal chair arrangement. However, it was not without some effort, some objections, and some pointed remarks. You can guess what some of the latter were.

As I had thought about and developed the discussion of the subject of my talk and had worked up the prints to be used to illustrate it, I became more and more impressed by an aspect concerning the presentation. It was that the passing of the prints around was going to afford some of our club's long time members their first opportunity to SEE the prints exhibited at a meeting.

Sure, they had been attending meetings for years. They had LOOKED at scores of prints—both ones made by our members, and the imported variety. But they had actually not SEEN any of them. Regularly marching in and seating themselves in the middle or back of the meeting hall, they had made a habit of placing themselves at a distance from the viewing-box that allowed them only to LOOK at the prints being shown. I am sure they had a vague impression of all these prints. If not in the rear of the room, I expect they were occasionally able to roughly identify the subject matter. Nevertheless, it was too apparent they had not had any opportunity to SEE these prints. By this I mean SEEING in the sense of recognizing and appreciating such things as print quality, texture and print finishing. The latter includes those important features of retouching and spotting, which are laborious but useless effort is unrecognizable.

My eyes aren't as good as they used to be, but with my TV glasses they give close to normal vision at twenty to thirty feet. However, I maintain (and you will have to prove me wrong) that that is no distance to SEE a print. Unless it is bigger than our usual jumbo 16 x 20.

No exhibit judge would consider working from such a distance. As I recall, the rule-of-thumb is that the maximum distance in judging is not more than six inches for each inch of the greater dimension of the print. This would be ten feet for a 16 x 20.

When hanging prints for an exhibition the management tries to show them to best advantage. Seldom does this allow viewing much over six or eight feet.

If you find you are interested in some of the prints exhibited, you will undoubtedly examine them even closer than this.

With this in mind, I included this SEEING of prints in my talk and brought out the things I have just mentioned. I was convinced I had a good point, so I placed all the emphasis I could on it in the hope it would leave some impression. In this age of super-wide screen movies, 24-inch television, and double page ads all in color dulling the visual sensitivity of us all, I did not have the temerity to think I could start a local revolution that would result in all prints shown at the camera Club getting a careful and close scrutiny by its members. Nonetheless, I must say I was not fully prepared for the negative results I obtained.

Habit seems to be so much stronger than arguments,

however logical and reasonable they may be. You can surmise what happened! The second part of the program was the showing of one of the PSA International Exchange Exhibits of prints made by one of the famous Hong Kong exhibitors. So, during the intermission after my talk, some strong armed and willing people from the audience quickly put the chairs back in neat rows. Other elements of club management took over the task of hauling out the viewing-box from the corner and placing it on a table at the front of the room. All was now back in normal order.

After the intermission and the usual rush for the backmost rear seats, the lights for the viewing-box were turned on, the room lights flipped off, and the audience went happily back to LOOKING at the prints in the exhibit. All but ME! I just sat on the first row of seats and ground my teeth.

Is Your Club Getting Its Share?

A good tale is worth repeating, and this one ran five years ago. We've brought it up to date here and there, even added a few things which have developed with experience in using the plan. Try it.

To get the most out of its membership in PSA your club should have its own PSA Representative. We've done it in the Brooklyn Camera Club and we know! You need someone who will become familiar with the advantages and services on tap for your club, and also for the club members who are also PSA members. He should not be saddled with other PSA duties. In other words, a *specialist*. The extent of the expanded PSA services require it.

Secretaries and Presidents are usually engaged in their normal duties. They may be unable to keep abreast of the scope and variety of all the benefits available, or to find the necessary time to provide the club with the complete employment and enjoyment of our facilities. Even the program director has his hands full at the local level.

Brooklyn Camera Club appointed Stanley Vlattas to be its "PSA Representative". He gave us a manifold return on our investment in dues, before he had time to merely scratch the surface. We have since heard that Teaneck CC had George Munz doing the same thing for them. Every club should follow suit.

Our PSA Rep familiarizes the club with the various features, services, contests, personal and recorded lectures, print, slide and motion picture showings, exhibits and instruction sets, judging services, book, film

and library services and other specialties offered by the Divisions with which our club is affiliated.

He cooperates with our officers, and the Chairmen of Print, Slide and Program Committees, integrating PSA offerings with our club's activities, meanwhile relieving these otherwise busy people by scheduling, receiving and returning the material. He combs PSA Journal and the Camera Club and Division Bulletins for items of special interest to our members and to the Editor of our Darkroom Dodger. He is a source of information to individuals who want to know about PSA individual memberships and acts as sponsor for their applications when the opportunity arises. He also advises them of the various services available to them as individual members which are not available to the club as a whole.

He is an important link in the line of communication between PSA, its District Representatives and the club. He receives the club copy of the Journal and sees that it is distributed or circulated among club members who are not PSA members.

Our experience dictates a few suggestions:

(a) Don't wait until your next election. Select a PSA Representative at your very next business meeting.

(b) Don't seek a new Representative at each elec-

tion. Try to persuade him or her to continue in office to benefit from the accumulated experience and know-how.

(c) Don't burden your PSA Rep with other duties which may interfere with full PSA service to the club.

(d) Send the name of the Rep to PSA Headquarters so all Club Mail can be sent to him.

(e) Determine all the PSA Divisions with which your club is affiliated and dig up the Service Bulletins of each Division for him. If they are lost, write the Secretary of each of the Divisions for a copy. The Services Directory in the Journal lists the names of the people who conduct the services but to find out what the service offers, see the Bulletins. Also make sure he has a copy of the latest PSA Membership Directory or order one from Headquarters (\$1). This will give him all the addresses he needs.

If your club hasn't been getting much out of its PSA membership, perhaps you would like to try what the Androscoggin CC in Lewiston-Auburn, Maine did one winter. Before you do it, though, give your Rep a chance to find out about the services you are now using (if any) and the ones you could use.

As reported by Nellie Nicholson, Chairman of the PSA Night, this is what Androscoggin did for its members.

A committee of eight studied the PSA-club relations to find out what benefits the club was deriving. They consulted individual members who had participated. They arranged a two-hour tape-recorded program. They prepared publicity for newspaper and radio use, sent invitations to all Maine clubs and PSA individual members.

The program was divided into four parts:

1. *What PSA has to offer you.* In this part of the program they told the audience what PSA is, how it functions, and how it can be of help to all photographers through the services it offers.

2. *National Club Competitions.* Here they used the 30 slides entered by Androscoggin in the National Club Slide Competition, projecting them and giving the ratings and the comments of the judges.

3. *Competitions for individual members.* In this section the work of individual club PSA members in national and international competitions was shown.

4. *Conventions.* Reports of a Town Meeting and the latest convention were illustrated with slides and movies made by club members who attended. This caused folks to realize the fun they miss when they pass up a PSA convention or meeting.

Copies of PSA literature and the Journal were on display and available for inspection by the guests. The refreshment committee had prepared cakes with PSA lettered on the icing.

In closing her report Miss Nicholson sums it up neatly:

"Publicity brought out a good-sized crowd in spite of a bad storm which made driving hazardous. It is our belief that people went away from our meeting with a better understanding of the benefits to be derived from association with this organization, and, as is always the case, those who worked the hardest to make

this meeting possible got the most out of it."

We could cite many other examples of clubs using PSA and Division services. The idea sponsored by the original printing of this suggestion caught on and many clubs adopted it. The results stem from the simple fact that one person, free of other club duties, can concentrate on seeing that the club benefits from intensive participation in PSA program aids, competitions and services. Since he is already a PSA member there is no reason for him to "squirrel" the club's copy of the Journal as one of the emoluments of office, he has his own copy for personal use. He is aware of changes, new services, new activities and can bring them to the attention of the proper club officer.

Holding a non-political office, his continuous tenure bridges the annual hiatus when officers change and someone forgets to notify PSA Headquarters of the change, the Journal and other PSA mail continuing to go to the old secretary or president. By having a Club Rep who doesn't change there is no time or information lost.

If the club has many exhibitors, or potential exhibitors, the Club Rep can remove the page of salon notices from the Journal and post it at each meeting, unless the club has permanent quarters. In this way there is a constant reminder of new salons, closing dates, etc.

Many good program ideas are found in the Zone News columns of the Journal and the Rep can keep watch of these and make sure the Program Director sees all the good ones. When the club has a new program idea he can see that the Zone Editor gets a story about it, gaining publicity for the club and points towards a Journal Award for himself.

He will know who is the nearest Area Representative of PSA from the Directory and from changes announced in the Journal. He will know who is the current District Rep. From either of them he can always get a fill-in on information about PSA. Since he will be listed in the Directory as receiving the club's mail, he may also get occasional phone calls from visiting PSAers who want to visit the club and thus enlarge his circle of PSA friends.

It is important, but not essential, that he be a PSA member. The club will receive greater value if he is, and it won't take him as long to learn the simple facts about the job since he (or she) will be familiar with most of the basic information and will know that the Area Rep is a quick source of the rest.

There is only one thing he should not be! He should not be elected a "delegate" to PSA conventions. As the farmer said, there ain't no such animal. PSA Town Meetings and conventions are open to all, so his job is simply to keep you posted about them, where and when.

We must give credit to Al Schwartz, FPSA, for the original idea and the original article which appeared in the October, 1954 Journal. This man of many PSA jobs has served on the Camera Club Committee and knows that the idea has worked for many clubs. If your club isn't using it, make sure the officers read this and give it consideration. Your club will benefit.

So Your Club Cannot Book Judges or Speakers

By Alfred W. Schwartz, FPSA

The Program Chairman of the suburban camera club bemoans his inability to secure judges and speakers. He believes that clubs in metropolitan areas are favored; yet some urban clubs constantly meet polite refusals while some located off the beaten path do not. Do you know why? The difference lies in the treatment accorded the guest who is featured on the program. "I'm sorry, but I'm engaged for that date" is often a polite way of saying "Why should I put up with shoddy treatment?"

It is no secret that the public-spirited people who serve your club exchange experiences, pleasant and otherwise, encountered at the various clubs.

We recently proposed a Code of Minimum Courtesy to which camera clubs should subscribe. It is based on ordinary courtesy, hospitality and understanding. While it is most applicable to the speaker or judge who serves without fee, there is some application to the paid ones, too, because even they seldom end up with a profit.

Perhaps a form could be set up as a standard and a copy sent to the featured guest when confirming the original booking. It should contain: Meeting date, time, place, subject. Name of individual who will meet the guest, place, time, directions. Phone number of person to contact in emergency. Something like this:

IDEAL CAMERA CLUB
314 Main Street,
Goodwill, U.S.A.

TO: Mr. John Smith, APSA,
39 Broad St.,
Blankville, N. Y.

Dear Mr. Smith:

Thank you for accepting an engagement to (speak) (judge) for us on at .. P.M. at located at

You are to (judge) Type of contest:
(speak) Subject:

Our member will meet you at at .. P.M.

Directions

In case of emergency, call
at

We comply with the Standard Code of Courtesy.

We compensate for Transportation Costs.

We provide for parking if you arrive by auto.

We provide or compensate for meals and incidental expense.

Your program will commence exactly at the time specified.

We assist with your lecture material and arrange for equipment you require.

We guarantee a minimum attendance.

We re-confirm the engagement one week before.

We are members of Council and PSA.

We endeavor to make your engagement a pleasant experience.

Let's elaborate upon some of the reasoning behind the items in the proposed code.

We compensate for Transportation Costs. Judges often pay for public transportation; or if using their own vehicles they pay tolls, gasoline, parking. Many clubs feel that by taking the judge or speaker to dinner they have fulfilled their obligation, especially if the judge or speaker performs in a metropolitan area near which he resides. But why should the visitor be out of pocket?

We provide for parking if you arrive by auto. Trying to park in some communities tries the patience of a saint. Directions and provisions for this are necessary.

We provide or compensate for meals and incidental expenses. There is a growing practice in both urban and suburban areas to have the featured guest come directly to the meeting. Even if he or she lives or works near the meeting-place it requires eating out and alone. Many clubs do absolutely nothing about this. A few present a modest token of some kind which adds insult to injury. There is no substitute for human consideration.

Your program will commence exactly at the time specified. Here is one of the greatest abuses, without doubt. The person conducting the program often hurries and rushes to be on time, only to find that an hour or more is consumed by reports, announcements, business discussions and waiting for late arrivals. A rushed and tired speaker must then present his program to a worn audience with the obvious results. Since he usually must travel home farther and later into the night this injustice is inexcusable but prevalent. The program deserves priority above everything else. If the other matters are important the members should remain after the program.

We assist with your lecture material and arrange for the equipment you require. Have you ever noticed the scarcity of helping hands when cases heavy with prints, or projectors and screens, must be transported from auto to auditorium and back? This has discouraged many a good lecturer.

We guarantee a minimum audience. We realize that the size of the club governs attendance at judgings; but while a drizzle cuts into attendance by members the judge is expected to appear regardless of "rain, nor snow, nor hail", etc. For lectures and demonstrations, however, attendance need not be small because membership is small. Two or three clubs should combine to hear and see good programs. This also allows for economy by dividing the expense.

We re-confirm the engagement one week before. Some clubs book programs months in advance. Reviewing the engagement a week before assures everyone that no changes have taken place.

We are members of (Name) Council and PSA. A club should indicate a mutual interest in photography as a whole if it expects individuals to take an interest in them.

We endeavor to make your engagement a pleasant experience. Some clubs make one feel that the speaker-judge is a sort of servant, while others make each visit a memorable remembrance of an evening with lovely people.

Readers of the PSA Journal may think of other suggestions for the Code. We'd like to hear from them.

Test the treatment accorded by your club against the Code. You may find the answer to programming problems quickly. Some clubs go much further than the code, of course. They arrange to occupy any spare time that the program-giver must necessarily spend in the community by cocktails at a member's home, field trips, etc. Some invite the spouse, too, if they are locals. We have many happy memories as a result of a decade of lecturing and judging, plus a host of friendships to warm the cockles of the heart.

Color Alone Won't Carry It

By Harry Baltaxe, APSA

Color Printing, the youngest and possibly the most promising part of our photographic hobby is slowly coming of age. More and more color prints can be found at various exhibits and the Salons or International Exhibitions of Photography are offering separate sections for the display of color prints. In the recently concluded judging of the Photography In the Fine Arts project, several color prints were selected for the finals. Camera Clubs and Councils are holding regularly scheduled color print competitions all over the country and PSA is sponsoring several contests in this most exciting new medium. All these events draw many pictures and nobody as yet has complained about the lack of entries. When it comes to the quality of the picture material, it is another story.

Having recently judged several color print exhibitions and having seen many others, I must say that the technical advances in color printing are amazing. Where a few years ago the quality and color balance was lacking on most prints, the average show of today boasts of prints that could stand up, technically, with the finest work of the professionals. Prints are sparkling, colors are clean, crisp and natural throughout and the presentation, mounting and finishing are of the highest caliber. But all seem to suffer from the same illness: *Lack of Picture Material.* Looking at almost any show of today brings back memories of the time when color slides were becoming popular: when the girl in the red jacket against the blue sky was the rage of the color enthusiast and everyone had to have at least one slide in his collection which showed reflections of neon signs in many colors on wet pavement, the goal of the exhibitor in regards to colors was the more, the merrier, when natural color in itself was considered an achievement and when picture content and subject matter were secondary. I am

sure those of you who have been interested in photography for some time will recall these conditions in the color-slide field. But look at todays exhibitions in the transparency sections and you will see lots of creative and judicious use of color. You will see experiments, pictures with impact which happened to be presented in color, you will see beautifully blended almost monochromatic presentations and, most important, you will see picture material that has impact and visual excitement in any medium. Unfortunately, color-printing has not yet progressed that far. Most pictures seem to be enlarged snapshots with the photographer looking primarily for colors, bright and loud, and not for real picture content or a real story, mood or impression. *No matter how good the technique, no print can overcome this handicap.*

To the many newcomers in the field of color printing this advice should be given: Look at color-printing the same way you would at black-and-white photography. First, and *always first*, look for picture material that will communicate a thought, a feeling, a mood or a story other than plain descriptiveness. If there is no picture in black and white, there is rarely one in color. Do not be tempted by an abundance of colorful material. Try to get interesting lighting and modeling, they are just as important and effective in color as in monochrome. Do not forget the simple rules of composition, try for simplicity and watch for mergers. Color seems to make a busy picture even busier. Be sure to reproduce your colors correctly, but some experimentation is always desirable. Try for changes in your color balance at times, intentionally of course, and you will often find interesting results. But most important: Look for the picture! For the message! For the individual approach! One thing you can be sure of, *color alone won't carry it!*

Sound Secrets for Photo-Essayists

By Ralph M. Carpenter, Director

International Club Print Competition of P.S.A.

The photo-essay or color-slide show is not new. Many years ago, as a little boy, I sat enraptured in our small local theatre on a Saturday afternoon, watching the latest "Howe Travelogue" which took us through the jungles of Africa, the plains of India and the mountains of the Swiss Alps. That was nearly fifty years ago.

Let us check back and see what has happened since. Has the slide-show or photo-essay improved appreciably since then? Well, that depends upon how you look at it. From the consumer's or viewer's point I doubt if there has been any increase in real personal pleasure. I think I got fully as much of a kick then as I do now, even though they are now produced in beautiful color. What then has been the advance, if any? I would say mostly in technique, certainly not in showmanship.

So, let us review briefly the improvements in production and in the presentation. The first great step was in the refinement of color film, the discovery or development of a color film so grainless it could be blown up from 35mm. film to a picture 10 x 12 feet and be only as grainy as the screen it was projected onto. The next steps were in the taking techniques—the photo-electric light meter, precision methods of grinding and fabricating compound lenses, development of more versatile shutter speeds, the synchronization of flash and the invention of the electronic flash. These are only a few improvements on the taking end. Practically the same degree of advance has taken place with projection equipment. I just want to mention here the superiority of the lenticular screen over all others.

I did not start this article to give you a resumé of all that has taken place in the world of color-slide photography in the last fifty years or so, but I want to pass along a few gimmicks I have picked up along the way which I believe will facilitate the production of a photo-essay for any who are interested. I do believe it is picking up in popularity among the amateurs who have a little time to devote to it. What better way is there to show your prowess with your camera to your friends?

The helter-skelter method is so boring, especially when a slide is shown upside down every once in a while and a very similar shot is shown over several times at odd intervals. Of course, if it is getting late, it is a good way to get your guests to ask for their wraps and head for home. As I have told many an audience, after the slides are returned to you from the processor, you may find one or two that you can use in competition if you are lucky. The remainder will be divided between the files and the waste basket. Most of those which go into the slide files are potentially photo-essay material and it is really surprising how appropriate and attractive they turn out to be in their proper sequence and accompanied by a suitable narrative.

Now we are approaching the meat of this article. Let me first tell you what type of photo-essay or slide-show I am referring to,—not the kind which is a lecture accompanied by slides for illustrative purposes. I am interested only in the slide-show in which the color slides tell the story and are accompanied by a narrative, in other words, the lyrical or fictional kind of picture story in which the pictures are enhanced by a narrative, background music and sound effects which take one out of the present and transport him into another time and place. I want to tell you right now that the writing of the script, the selection of the music and the capturing of the sound effects is just as exciting and as much fun as taking the pictures themselves.

There are many methods of producing a photo-essay:—

1. Color slides accompanied by a live speaker or narrator.
2. Color slides accompanied by a

narrator plus background music (music either on records or tape).

3. Color slides accompanied by narrative on tape.

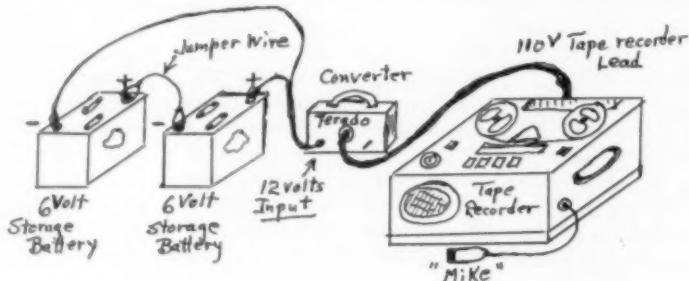
4. Color slides accompanied by narrative plus music on tape.

5. Color slides accompanied by narrative plus music plus sound effects on tape.

6. And there are other combinations which can become more or less complicated depending on the producers facilities and desires.

The color-slide show with the live speaker or lecturer I am not going into because it is not pertinent here. If you have the equipment and are set up to give it the full treatment of slides accompanied by narrative, background music and sound effects, you can do the simpler forms of producing a show worth while.

We, Mrs. Carpenter and myself, started out with one camera apiece (35mm), one old American Optical (Spencer) 300 watt projector, one 40" x 40" beaded screen, a four-speed V.M. record changer, a Grommes 20 watt audio amplifier with a built-in preamplifier, a 12" permanent magnet speaker and a V.M. Tape-O-Matic Model 700 tape recorder (dual speed). With the voice most prominent and the music on low gain, the 3½ speed is perfectly satisfactory and will give you twice as much playing time on one reel of tape. We recommend Mylar tape rather than Acetate tape as the Mylar will not foul up your play-back and record heads with the red oxide as quickly as the Acetate kind. There is a treated cloth tape out now for cleaning the heads by just putting it on as you would a regular tape and running it through. We have retained

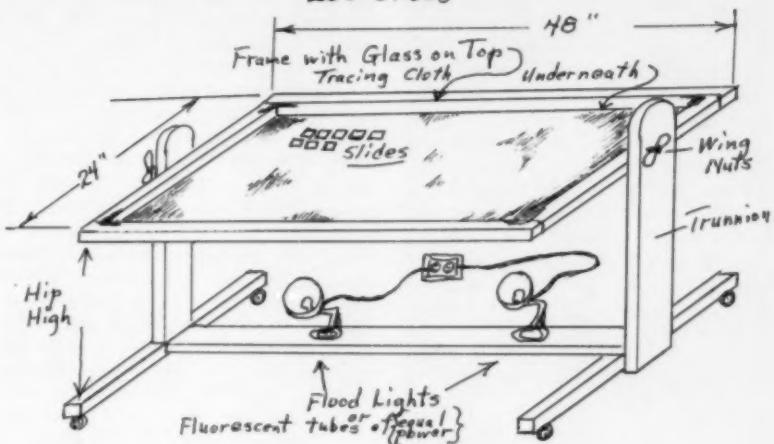


all of this equipment and added to it from time to time as we could afford it. Suffice it to say that we produced one of our top photo-essays which has had many showings, all successful, with the originally mentioned equipment. This one is entitled, "A Musical and Pictorial Sequence of the Seasons," and is complete with about 200 slides, running narrative, background music, and a limited number of sound effects, mostly bird-calls from a record. We have found that a female voice, trained in elocution if possible, is pleasanter to listen to and records better than a male voice usually. That is why I always use Mrs. Carpenter's voice. I could be influenced.

We have added to this original equipment a 50"x50" white Lenticular screen, the largest they make without a seam and a size which can be easily carried in the car. Another important piece of equipment which put a crimp in the budget for a while was a Leitz Prado Professional 500 projector with a 200mm (8 inch) f 2.5 lens. We have never regretted it and I will say at this time that we do not care for the automatic projectors for this work because they not only jam occasionally but there is much too long a period of darkness between each slide. Remember, it is all the seemingly little details, almost insignificant, that when added up, can make your show rather boring to say the least. Oh, we are really in this thing "up to here." We added two more record players to the V.M. changer. One is built up from component parts by myself:— a Shure M3D pickup cartridge, an ESL-1000 Gyro Balance tone arm and an Hysterisis Motor driven Rek-O-Cut turntable (33 1/3 rpm only). This is a top performing job. The other player is a fairly old Columbia changer still giving a satisfactory performance. We also have a 45rpm spindle for the V.M. changer as we sometimes want to use that type of recording for something we can't get on the regular LP records. We also picked up a Model 1500 Wollensak recorder to supplement the V.M. Tape-O-Matic recorder. The V.M. has an output of 7 to 8 watts while the Wollensak, although smaller and lighter in weight, has an output of 10 to 12 watts. We use the Wollensak for making our final recordings and for putting on our shows. It will handle one or two external speakers in a small to medium sized hall or auditorium. For an audience of 200 or more, we use the 20 watt amplifier plugged into the pre-amplifier jack on the recorder and then we can drive 2 or 4 external speakers. This has worked successfully for an audience of over 500 with excellent fidelity.

I have really put the cart before the

Color-Slide Viewing Stand for approx. 280 Slides



horse and described the way we present a finished show. It seemed easier this way. So, let us get into a production now. The first thing, of course, is to decide upon a subject and select a title. Having done this, we go through all of our slides and pick out those pertaining to the subject. Then we arrange them in the sequence of presentation. The final slides you decide to use should all be bound in glass, thumb-spotted, and numbered, and of utmost importance, they should be thumb-spotted and mounted in such a manner that the emulsion side is always towards the screen. This eliminates the necessity for refocusing the projector every time a slide has been reversed. Usually you won't have time to do this refocusing, and consequently a slide will be out of focus. At this point I would like to describe a helpful gadget I made:— a wooden frame about 1 1/4" thick, 24" wide and 48" long, which can pivot on trunnions. A piece of double thick window glass is secured in a groove on the top and a piece of draftsman's tracing cloth (light blue in color) fastened to the bottom of the frame putting the tracing cloth about 1 inch below the glass to diffuse the light from two or more flood lights clamped to the stretcher which holds the trunnions apart about 1 inch above the floor. The glass should be about hip height. I can lay out about 280 2"x2" slides on this and view and arrange them to suit my taste.

The next step is to write the script. We like about 2 to 2 1/2 typewritten lines per slide, 3 at the most. If you project the show yourself, the script will not have to be cued to the slides, but, if you send it out for a stranger to project it will have to be cued by a clicker, bell or some such device which the narrator will actuate as he or she reads

the script. Get it only loud enough so that the projectionist can hear it. Next, select the music you want, if any, and the sound effects. These latter may be procured from records or you can pick many of them yourself with your recorder. You are now in business and ready to go. What about a microphone? One comes with each tape recorder and you may buy another if you wish. They come anywhere from \$2.50 to over \$100.00. A good "mike" stand can very easily be made from one of your camera tripods. The thread is 10-24 on the tripod.

I had a friend of mine, who is in the radio and T.V. repair business, make me a seven channel electronic mixer to my specifications. The mixer output plugs into the recording tape recorder. Then the mixer has seven inputs, each with its own volume control—two for microphones, two for crystal phono pickups, one for a magnetic phono pickup, one for taking sound effects from a second tape recorder, and one input for something else you may wish to use. This mixer is necessary for direct electronic recording because of the widely varying impedances of the different "mikes," record players and tape recorders. All of this I monitor with a good pair of head-phones which plug into another little gadget I made consisting of a 50M ohm volume control and an old speaker output transformer (reversed to step up the output to actuate the 2000 ohm impedance of the headphones). This gadget or monitoring device plugs into the external speaker jack on the tape recorder and the monitor button is pushed to the "on" position.

The latest acquisition is a power converter. The trade name is Terado, and it is made by the Terado Co., St. Paul 8, Minnesota. This is the largest

one they manufacture, 12 volts input (storage battery-D.C.) 150 to 175 watts output,—most tape recorders draw about 100 watts. This converter is especially built for tape recorders and will handle small motors, fans, portable televisions and radios and record players. All you have to do is plug it into the cigarette lighter on your car dash, provided your car has a 12 volt system. If you rear has a 6 volt system, put another 6 volt storage battery in series with the one in the car by means of a jumper wire. If your boat has a 6 volt system, do the same as you would with an automobile 6 volt system—use the jumper wire. I bought an extra cigarette lighter receptacle and wired a

couple of battery clips to it so I can use it on my boat without removing the cigarette lighter plug on the converter. With this converter you can record sounds almost anywhere a car, boat or plane can go and if you want, you can build a little cart to carry the batteries, converter and tape recorder short distances that a vehicle can't reach. This combination has much greater fidelity than the small portable, governor controlled tape recorders which are susceptible to temperature changes. We are delighted with this converter and its fidelity is terrific. One caution—be sure to ground the body or metal frame of your recorder to whatever your battery is grounded to

in order to eliminate any ground hum. Don't bother if there isn't any. A small wire with alligator clips on the ends will suffice here.

Actually, you can produce a fine photo-essay with only a tape recorder, a microphone, a record player and loud-speaker of good quality by setting up your components at the proper distances and adjusting your volume controls nicely. We like the narrator's voice about 1 foot from the "mike" and the loud-speaker 6 to 10 feet away from the "mike", when all the recording is being done directly by the "mike" into the tape recorder (no mixer or other equipment involved). Try this method as a starter, you will learn a lot.

Pose Pretty, Please

By F. E. (Doc) Westlake,
APSA, M. Photog.

Sixth of a Series

Knees can be knotty. And a lot of us are going to find that out when we get "her" on the beach this summer. They are not all well padded and dimpled like those of the front-line chorus girls you noted so carefully in the last revue you attended. The slim legged princess, Miss Jackie Faust of St. Petersburg, (Illustration "A") is a good example of the knees we meet on our private and public beaches. They are a little knotty and a little knocked. This is very, very common construction; and one which people don't even notice until they go about the business of



(Illustration "A")

"Pose Pretty, Please." But there is something which can be done about it. In fact, there are at least two ways to remedy this.

Method One: Ask the model to advance one foot, as in Illustration "B." With the forward knee slightly bent the knots disappear, as do the knocked knees. (By "knocked knees" we mean enlarged on the inside). The legs being brought together, the forward knee hides the "knocking part" of the rear knee. I have 'em too, (not that it matters), but I guess I'd better go on record, lest the model skin me alive when next we meet.

Method Two: It is much the same idea, only the leg is swung to the right. This movement, with some knee construction, works very well—Try both methods. In fact, the last may be *better* if medium to short lens lengths are being used.

Lenses can play such an important part in emphasizing or de-emphasizing portions of the figure, that here perhaps, is a good place in this series to again mention them. Portraits are made with long-ish lenses to retain the size relationship of the features of the face, shoulders, etc., and still have a large enough image on the negative to be retouchable. The justly famous Fred Archer in his book on portraiture recommends a 12-inch lens on a 4x5 film. This would be equal to a 90mm lens on the popular 35mm camera, which when you back up for a full standing figure, places you quite a distance away for the flash-fill-in you will probably be using. A 50mm lens equal to a 7-inch lens on a 4x5 film, really is



(Illustration "B")

not too bad for a full standing figure . . . but when moving in for a bust shot, go to a 90mm lens.

In relationship to a 4x5 negative, here is what the lenses for a 35mm camera equal: 25mm equals 3 1/10 inches; 28mm equals 4 inches; 35mm equals 5 inches . . . most popular among newspaper cameramen; 50mm equals 7 inches; 90mm equals 12 1/2 inches; 135mm equals 19 inches.

And there are thigh-lines! They ought to be round! Which puts me in mind of a professor of advertising at the University of Pennsylvania who used to say, "The most eye-catching figure (and he didn't mean gals) in the world is something round."



(Illustration "C")

Just as we found a way (July, '59) of curing schal sitzplatz, or flat fanny, there is a way of rounding thigh-lines. Most of our bathing suits are designed to "correct" faulty figures. These when worn by the younger set actually *create* faults, many times. Certainly model Jackie Faust has no problem of beefy buttocks, but the suit in Illustration "C" has pulled her so tight that she has flat thighs.

There are several cures. In Illustration "D" two of them were used: The camera angle was changed by moving around a little to the right; and by asking the model to cross one leg over the other. A slight change in torso position may also do it: The model is asked to bend *slightly* at the waist . . . thus her rear system sticks out a mite, but the thigh-line is rounded.

See you some time after Independence Day.



(Illustration "D")

Photography in Retirement

Keeps This Man and Wife Team
from 'Going to Seed'

By Alva L. Dorn

A camera club and PSA have brought new horizons to a Kalamazoo, Mich., couple who are getting more out of life in "retirement" than ever before.

Seven years ago J. Leonard Bell had reached "that age" and his job as chief clerk for the Railway Express was terminated. Naturally, he turned to other interests, among them photography, which had been his hobby nearly 50 years.

First he joined the Kalamazoo Camera Club and quickly became a black and white print maker to be reckoned with. He won four plaques in a row for the largest number of points in club competition.

Joining PSA five years ago, he soon found a job working in the recorded lecture program binding slides. When a new lecture is ready for distribution, several sets of the slides, in cardboard mounts, arrive at the Bell home and he soon has them in glass mounts and ready to go.

Bell scoffs a little at color slide work. "All you have to do is snap the shutter and someone else does the rest of the work for you," he says. "I prefer black



The Bells—a Photographer Team

and white, because that is where the real fun is, in the darkroom."

After joining the camera club, Mrs. Bell found her interest in photography increasing and soon wanted her own personal camera. So Bell, who prefers his 3 1/2x4 1/2 Speed Graphic, bought her a Yashika and she concentrates on "big color" 2 1/2x2 1/2 slides. And occasionally Bell sneaks a picture or two with her camera, too.

Up until this point, photography was still just a hobby for them. Then the Kalamazoo Board of Realtors decided to supply photographs of all property listing to members and needed a "part-time" man. Bell was the answer, and soon he found he could do his work more effectively with an assist from his partner. They are a familiar sight photographing houses in every part of the county. The lowest number of pictures they have made in a single day is two, the highest 36, and the average is 12 to 15.

The Bells process the film every afternoon in a darkroom at the realtors' headquarters but do not make prints as this is done by a mechanical process by the office staff the following day.

The Bells feel photography is making life more complete for them. "Keeps us from going to seed," he says. "I recommend every person think about a hobby long before that day of retirement comes and actually you won't feel you've been put up on the shelf. You'll be having full time to enjoy yourself."

"Of course, I recommend photography."

Amateur Aims And Failures

By Edward W. Hutchinson, APSA

There is some point to affirming that the amateur photographer bears a responsibility toward photography which the professional does not. For by definition a professional is one who makes photographs for gain and has, therefore, a primary responsibility to satisfy the customer.

That this is largely, if not entirely, so is apparent when one compares the aims and results of the amateurs and the professionals.

When an amateur is serious about his photographic work, he seeks first good technique and then to use his technique to present subject matter which will be visually, emotionally and intellectually stimulating to the observer. He is free to proceed and to produce results exactly as he desires to—within the limits of his abilities. He has outgrown the limited aims which many have when they first acquire a camera: to take the family and friends, to record flower arrangements, or whatever it may be.

The more successful a professional is, the less time he has to try anything for himself; the more he is tied to taking what the customer wants (often the way he wants it, too!) Unlike the amateur, who can learn technique as he goes along, the professional must begin, as such, with a reasonably complete array of technical skills. However, while most professionals do aim to know as much about balance and composition as possible, this is not always essential for a successful career. While his technical knowledge may be phenomenal, many a news, industrial, portrait or general photographer may know less (and perhaps care less!) about "the art" of photography than anyone keen enough to join a camera club. One field has recently come to stand out as the exception to this general condition among professionals: that of advertising. Photographers in this field have been encouraged to show as much imagination and originality as possible—within the limits set by the customer of course. For in the end, as always, it is the customer who keeps the photographer and his dear ones from going hungry, who calls the tune.

In spite of this, to give them full credit, some of the advertising men

(and no longer mostly those in fashion work) have produced some of the most exquisitely beautiful, some of the most intriguing and some of the most freshly imaginative photographs of our times. Some photo-journalists also have shown exceptional sensitivity and creative imagination.

Nevertheless, my contention is that the amateur ought to be the one to bring forth the more lastingly worthwhile body of photography. It must be "should be," not "is," because at this time things do not seem to be as they ought to be. By and large the best professionals are producing more really interesting—that is, creative—photography than the best amateurs.

In the past not only were the finest photographs made by amateurs, but also much of the mechanical invention and technical experimentation came from them. Not so long ago, Kodachrome was invented by two musicians.

Still, it is obvious that the ever increasing complexity of the field makes it more and more unlikely that an outsider may hit upon or think up any important advance. However, this is certainly not true of the creative side of photograph making. Free to experiment in any direction, to employ any and all techniques in any way they may think worthwhile, to please no one but themselves—following wherever imagination, creative daring and sober hard work may lead—the amateurs ought to be the leaders and masters of the art of photography. In spite of all the yak-yak, it is fairly clear that they are not. Why is this?

The basic reason is simply that the amateurs are not serious enough about their photography. It is not that they lack sincerity, because what they aim for they try for with considerable application and devotion. The trouble is that they are not aiming high enough and have not enough true integrity of artistic purpose. The great mass of amateur photographers, who have reached some understanding of the medium as a vehicle for various valuable human interests—which can raise it to the status of an art—are too easily satisfied with the instruction, information and *obiter dicta* of those to whom they turn for help. And these days eager help is

waiting around every corner and on every magazine rack. This help is all of value as far as it goes; the trouble is that it goes only so far. And it is tediously repetitive. The same limited doctrines and promulgated and hashed over time after time with the same limited approach. Thus hordes of amateurs are producing little of lasting value.

One great trouble, stultifying in its results, is that composition is taught in a way that anchors it somewhat to the level of a technique. All the doctrines of leading lines, position of main masses, balance of color and so on are drummed into would-be photographic artists practically as rules—although special attention is usually drawn to the fact that they are "of course" not rules. These not-rules of composition are instilled constantly and thoroughly in clubs, books, magazines and even newspapers.

In my opinion little of this is true teaching. It is mere parrot-like passing on, without enough learning, understanding, imagination or wisdom. Artistic creation is a very important field of human living. Surely those who aspire to teach in this field should possess those four qualifications?

Composition as taught this way is little more than a technique for effective presentation of subject matter. "Have a center of interest; place it here; get some leading lines; frame or hold in with darker tones . . ." and so on. How often does anyone go deeply into the relationships between the selected subject matter, the composition to be used in presenting it, the significance perceived in the subject by the photographer which he wishes to make evident to the viewer?

Suppose that an artist wishes to convey a feeling of expansion, of bound-bursting, of irresistible growth. How may he present subject matter to convey this: with a center of interest, lines that lead to it and dark tones to enclose it? Obviously not. A painter I know explained that he uses broken disjointed forms and tones, which seem to be trying to break out of the picture area. One who merely wished to show a vase of flowers presented them so as to give the feeling of their luxuriance and growth by having them thrusting against the sides of the frame, with

light tones, some white, at the edges. This is hardly cricket, what?—according to most of our pictorialists!

The advertising photographers, whose work is so intriguing, amusing and stimulating, are trying to make the viewer look, then stay to react. There may or may not be a direct relation between the picture and the product it is used to advertise. Often it is the copy that goes with the picture that does the actual selling. The best news photographers also try to hold the eye and present the significance of the subject so that it is easily apparent to the viewer.

Both of these groups of photographers prove constantly in the work of their top practitioners that it is possible to present ideas, values, significance, a condition that is of interest (a story, we usually say), so that the viewer is able to appreciate the photograph at once, or almost. They are stimulated to very hard work and continual thinking things through by high pay and fame. But their work is limited for the most part to the extent of the "selling" to be done in each particular case. In other words, these men are seldom out to seek the values necessary to art—as such.

Why then are the amateurs not as hard-working and far more dedicated? Why have the few great recent photographers, such as Edward Weston and Ansell Adams, had so little truly deep influence?

Edward Weston said: "Art is the outward manifestation of inner growth." His life was dedicated to this thought and his work reveals it.

Robert Motherwell has said: "The function of the artist is to make actual the spiritual so that it is there to be possessed."

Why are so many amateur photographers content to make, our juries content to accept, and our viewers content to look at so many photographs which are no more than technically well-made, carefully composed "shots" of beautiful and, occasionally, also interesting subject matter? This is merely record work raised to an esthetic level. Art requires more of both the artist and the viewer—as the quotation from Motherwell indicates with so much strength.

Mass production would seem a simple two-word answer. The desire to produce too many pictures: for club contests; for exhibitions, in order to earn as many stars as possible as fast as possible; for the many prize-giving competitions; etc., etc. To succeed in these not truly important aims, amateurs are not taking the time or making the great effort to learn about art and to think about values and to discover themselves. They just keep on shooting—as tastefully as possible, trying to remember and apply all that they have read

and heard about composition. They do have preoccupation also with subject interest, and many are puzzled or annoyed, when faced by a picture which has no subject interest.

The value of a work of art is not in subject interest. It is in the emotion, thought, symbolism presented and the understanding created in the viewer—much of it subconscious. Subject interest may in fact block appreciation of the true significance or value of a work of art. Contrariwise, used with rare skill, it may lead a perceptive viewer to understanding. However, the artists who have found too much chance for distraction in subject interest (both for themselves as well as the viewers) have turned to the abstract. In this both artists and work of art are on their own: they will be either appreciated or not appreciated. At least they will not be praised for irrelevant reasons, though they are still very likely to be insulted for the wrong reasons. But then, "traditional" artists have long had to accept much abuse of the same ignorant kind: "Why paint a crippled beggar-boy with his mangy dog? That is not art!" Well, is that exquisite girl on the calendar art? No! Why not? Then how about an abstract expressionist painting of an artist's feelings after seeing this girl, considering her the most wonderful he had ever seen and falling in love with her? Is it just an undisciplined mess?

One abstract expressionist (Clifford Still) has stated: "We are now committed to an unqualified act . . . one must accept total responsibility for what he executes. And the measure of his greatness will be in the depth of his insight and his courage in realizing his own vision."

The creation of art has always demanded the utmost integrity from the artist. He is not out to please the customer, beguile the favor of exhibition juries, or thrill, fascinate and delight (or shock) the viewer. The artist's job is the search for lasting, important values which will satisfy the human hunger in himself. The artist may be more sensitive and more talented, but mainly he is more sincere, and his integrity means far more to him than power does to a tyrant. So the photographer who is free to go as he believes and has talent and intelligence bears the responsibility of seeking understanding as deep as he can dig into the recesses of his being. This means hard work and time for contemplation; periods of joyful creativity and others of tormenting doubts and despair. But the end brings far more lasting and valid satisfaction than any amount of relaxing fun. At present those who are mostly interested in relaxation and fun—with an artistic flavor for prestige—are dominating the field of amateur photography.

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Shooting For Sound

By George W. Cusbman APSA

Many a filer who commences to add sound to his film finds it isn't the easiest thing to do because his scenes just don't fit either his music or his commentary. The remedy is simple. Have sound in mind when the scenes are being taken.

To analyze the problem, let's look at the average silent film. When taking the scenes, the filer need shoot only long enough to cover the subject—long enough for the audience to see what the film is intended to show, and then go on to something else. Even in editing the silent film, the scenes can be cut at any desired time. Audience interest, or perhaps we should say, when audience interest slackens, a cut to some other subject can and should be made. There is no other controlling factor.

But when sound is being added to a film, sound has a lot to do with the editing of the film. Sound becomes a very controlling factor and the filer will soon learn that to facilitate his job of editing the picture, the limitations the sound places on his editing efforts are often extreme and harsh.

The answer is to consider sound when the film is being shot.

How, it is asked, can sound be considered when the film isn't even finished. Perhaps the film is a travelog, and how can a person consider his sound when he not only doesn't know what the sound is going to be, but he doesn't even know what the finished film is going to be?

To answer that, let's go back even further. Let's see what happens when a filer is on his vacation, in a foreign land, or in a new territory and proceeds to do some shooting. He doesn't know what he is going to shoot. He doesn't know what will turn out to be a good sequence and what won't.

Well, at that point he has to make a decision as to what he is going to shoot. He has some idea of how he is going to use that particular scene in his film, or if he doesn't, he should have. Perhaps it is a sequence of some sort and he is trying to record it on film.

This is the time the sound must be considered. It is at this point that the sound film is born. It is here that the difference between silent filming and sound filming begins. The silent filer can shoot as he pleases. The sound filer does a bit of double figuring.

First, he figures what he wants the picture to *show*. Secondly, he figures what he wants the sound to *tell*. Does he want the picture to tell all? Or is he going to leave something for the sound to do, being more than an unnecessary adjunct to the film as most sound today seems to be.

After these decisions are made comes the most important step, the approximate timing of the sound that is to be included. Let us say, for example, his sequence concerns a historic location. The narrator must fill in the details the picture cannot show. Very well, how long will it take the narrator to present this data? Ten seconds? Twenty seconds? Thirty seconds? Exactly how long?

If the filer doesn't know, he must mentally imagine how long the required commentary for the sequence will take. If he can get a descriptive booklet or folder on his subject, he can actually time the commentary he will use. It is a good idea to write out a rough commentary on the spot, then time it.

Suppose it takes 30 seconds to cover adequately and smoothly. If so, the filer then knows definitely that he must shoot at least 30 seconds of film in order for the commentary to fit.

Ah, but you say a 30 second scene is much too long—the audience will tire of it. Who said one scene should be 30 seconds long? You could film ten 3 second scenes if you wanted to take up the 30 seconds, or six 5 second scenes, or any other multiple. The point is that footage lasting a minimum of 30 seconds will be required and therefore must be shot.

But, you may say, 30 seconds on this one subject will be too long. Fifteen seconds will be enough. In silent treatment, you are no doubt correct, but in a sound film it is the commentary that keeps a film moving, and if the commentator has something constructive and worthwhile to say about a scene or subject, the scene can be three or four times that long yet not seem to drag in the least.

A simple test of this fact is to project an average sound film with the sound turned off. Many sequences will seem to drag. They will seem much too long. Now, project the film again, this time with the sound turned on. Note how, with the commentary, the same sequences do not seem to drag.

The principle here is to plan the sound that is to go with each sequence before the sequence is shot, and then shoot enough footage to last out the required time. The wise filer will shoot a few extra shots so that if some are not good or are unsatisfactory, he will still have plenty to use.

Another difference is that with a sound film, if the sound is to be used to its fullest, certain scenes will not be required at all. Let us take, for example, a shot of an accident, and it is required to tell the audience that an ambulance is rushing to the scene. In silent filming we would have to either insert a title stating

that fact, or else show a shot or two of an ambulance racing down the street towards the scene of the accident.

With the sound film we would not have to do either. We could simply use the sound of a siren to indicate the approach of the ambulance, faintly at first, then growing louder as it approaches, thereby permitting the sound effect to be actually used—permitting it to contribute something to the scene.

The use of music can be much the same. Suppose for example you are shooting a scene in which you want to create a romantic mood. The silent script might call for a pair of lovers to be walking hand in hand through a flowered by-path. A short shot of six seconds would show us the scene and the surroundings. But in six seconds a strain of romantic music would hardly be started. In six seconds the audience would not yet "feel" the mood of the music. This might require twenty or thirty seconds at the least.

So, if music is to be used to set a mood, it must have time in which to create that mood within the

minds of the audience, and all during that time a picture in keeping with the music must be showing on the screen. In effect, that six second shot of the young lovers must be stretched into scenes lasting 30 seconds or so.

The average silent film flits rapidly from one subject to another, and it can do this because it has no sound to control it or to anchor it to a definite elapse of time. The sound film does not move any slower, but it treats each subject much more thoroughly and at greater length before going on to something else. We might say the silent film is normally composed of several short sequences, while the sound film is more often composed of a few longer sequences.

With this difference in mind, remember that if you intend to add sound to your film, concentrate more on sequence structure, with a single, definite theme predominating in each sequence, and then making certain you shoot sufficient footage to fill the time the accompanying sound will require.

Stabilized Filming

Reported By E. Kentera

A steady camera has always been the motion picture filmmakers trademark of quality filming. Unfortunately, too many movie makers regard the carrying of a tripod a burden of which they prefer being relieved. As soon as we remove steadiness from the scene being photographed there is also removed that trademark previously mentioned.

We'll go along with the fact that a tripod is a nuisance; but a more necessary nuisance, filmatically speaking, we've never seen. . . . It has always been a source of amazement to observe the filer who declining the use of a tripod in turn selects the most sturdy table on which to place his projector. This is a true example of the old axiom "closing the barn door after the horse has escaped." It should be most evident the scenes already recorded will never be steadied by the strongest projector stand.

Recently this department examined and made use of a new type filming stabilizer. The Dearborn Stabilizer is a product of Howard Dearborn, Inc. of Berea, Ohio. PSAer Dearborn demonstrated the stabilizer during the Louisville convention. The many interested persons who witnessed the demonstration were impressed by the stability this equipment made possible for the motion picture camera.

Filming from rapidly moving vehicles was a relatively simplified task.

Test film made by this reporter while traveling at high speed in a power cruiser showed a remarkable stability in water filming. The familiar bugaboo of water running uphill is virtually eliminated. As a matter of fact, one would have been careless did he not capture a level horizon line on his filmed scene.

The stabilizer will mount any make and style of movie camera be it 8 or 16mm. Special mounting brackets and starting releases are provided which enable the camera to be operated by the user from the point of balance. Generally it is not even necessary to use the camera viewfinder as the principle of balance will keep the lens pointed in the direction of aim. The camera viewfinder, is of course, important to the operator who wishes to orient himself to the scene being photographed.

The gyroscopic action, although a true gyroscope is not used, assists in making possible those smooth pans so frequently needed by the filer. This action is evident in both the vertical and horizontal swings.

Shots taken from skis, sleds, ice skates, etc., possess a quality usually not observed in films taken from such conveyances. With a little practice trucking shots may be satisfactorily made by simply walking up to the subject with the camera in operation.

Third dimensional effects come into play by a slow position change which brings foreground objects into view. These effects were readily noticeable and enhanced the scene which was taken. The roving camera technique is a valuable asset to good filming.

The Dearborn Stabilizer is most effective on shots containing movement and is not intended to replace the tripod where non-moving type of cine-photography is desired. However, in the production of motion pictures the times of non-moving scenes are few.

Made of aluminum the equipment is lightweight and may be easily carried with the camera mounted at all times. A unit is also available as an accessory which enables the filer to use the stabilizer as a titler.

Club Film Production

By Edward Garwood

Many movie clubs or groups have made club films and have had fun, aided their community, assimilated new members, gained knowledge in film making and produced worthwhile films. Other clubs have toyed with the idea, but have not yet entered into club film work, it is hoped this will provide a word of encouragement.



The casting of actors for a club production is a most important task but it may mean the success or failure of the film. Scene from the Valley, Calif., 8mm Club production, "RX."

Films made by clubs vary from the individual film, in that they present varied problems, have different possibilities and objectives. The individual film is made to please its sole maker, usually as a personal viewpoint. Club films fall into rather definite categories, as they are often made for group activity, or to fulfill an assignment or perhaps for some contest.

The format for club work is also varied, in that some films are a record type; some are staged by the club and many members shoot the same action at the same time; others film a sequence or short bit and demonstrate technical items while filming; still others form many small filming units and shoot bits or sequences, then these are made into a composite film.

All of these have their place and purpose, but the group activity approach such as a production unit in a studio, may produce a better film with many other advantages being retained.

One of the first major decisions that the club officers should make is to determine THE PURPOSE. They should also adopt a policy from one of the following: 1. The participation of many members both on screen and off, as the prime objective. 2. That the experience

gained and technical demonstration is important. 3. The finished film quality with its story values paramount, is the goal. (This is a must for contest films). It is probable that the first two types of films are for club consumption only, whereas the third type may have universal appeal. It is the latter type we are to consider, it may be a Documentary for a community project or Fictional for general entertainment.

It is recognized that one of the most difficult items to achieve in amateur filming, is empathy for the screen action or believability. One of the reasons amateur films fail to achieve this, is lack of production values. It is by club work that these values and realism can be incorporated into the film, due to the extra talent, ability and financial backing available.

After the basic objective and purpose are well established the call should go out to all members to submit story ideas, in outline or synopsis form. Many members have themes, plots or ideas, but have not the skills to develop a screen play or script. Here some experienced members can aid, by the creation of writing teams or by letting one write the narrative and another do the screen play. The best possible story idea should be chosen and developed.

The story idea should be thoroughly tested, weighed, costs estimated, and discussed at this time. The club potential and its limitations should be honestly faced. It is much better to discard as impractical than to find you are over your head much later.

The story should be fitted to the possibilities, it should be as simple as it can be, to tell the story theme. It should not be costly, have many unusual costumes, settings or long location trips. It should not be too seasonal nor have storms, snow, etc. It should be able to be cast with your available acting talent. In other words, the same test that TV writers apply when planning a script.

After the story idea is accepted a Producer should be chosen. He then should be free to select his own Staff. The Producer should be enthusiastic, he must be a moderator, a coordinator of all activities, a driving force to maintain schedules and the final arbiter on all phases of the production. He

should have the time to stay with the film production from start to completion. There is a vast difference in commercial filming or that of the individual from club work. In a club no one is being paid for their talent, time, effort or work. The desire to work on the film and be part of the team, is the only force available. No one can be ordered or commanded to perform or dictatorially handled. It is best to select only people who have a real desire to be a part of the project.

The Producer should have the story idea made into a rough script or as a "treatment" wherein all situations, characters, settings, problems, story build up, climax, etc., are at least partially developed. After study on this draft he should select his Staff to fit the picture. He should use the best talent available, yet he should try to assemble a "happy" group. Try to avoid known personality clashes if possible. The Staff should be composed of the Writer, Director, Photographer, Art Director, Film Editor,



Director and cameraman must work as a team with all the actors in the production of the planned film. Scene from the Valley, Calif., 8mm Club Production, "RX."

Sound Chief and a Production Manager. This Staff should meet with the Producer in a Story Conference. All problems of the techniques, production time, settings, costumes, trips, costs, special items or effects should be thoroughly and carefully checked and discussed. Many worthwhile ideas may develop and you may prevent problems arising later. Any impracticable items or ideas should be omitted or revised at this time. Tact must be exercised to avoid hurting the writer or other creative viewpoints, but the ultimate result is important.

The Writer should then prepare the final script or filming plan. It should be broken down into sequences, and then into scenes or camera set-ups. These should be in continuity order, as they will be in the finished film. Later breakdowns should be done by the Producer or Director to work out shooting schedules should be devised conditions and availability.

The Producer with the Production Manager should work out a realistic and workable schedule for completion dates of the various crafts such as Casting March 1, Photography May 1, Editing May 20, etc. Approximate shooting schedules should be devised with alternates for bad weather, illness or unforeseen.

The Production Manager should also be in conference with the Director on major props, locations, shooting permissions, need of crowds, food, transportation, etc. He might also act as assistant director if desired.



Props must be carefully selected and appear to be natural to the film story. Scene from the Valley, Calif., 8mm Club's prize winning production, "RX."

The Producer, Director and Art Director should confer on settings, furnishings, colors, etc. A story board or scene sketches will be of help in the visualization of each major scene. It will help in planning camera angles, basic composition, lighting mood, and color use. The Titles should also be planned and designed.

The Director and Producer should do all the casting of characters for the film. This might create a problem, should all the actors be club members? Refer back to the objective. If the club doesn't have the best talent needed perhaps members relatives or friends will aid. The Director should make screen tests of all those suspected of having the ability, you may find you have lots of hidden talent in the club. Here again availability of those selected should be checked against tentative schedules.

The Director should rehearse the major actors prior to shooting, often the written part won't "play" or it is too long, or needs work for movement, if so, the Director and Writer can re-

vise as required. Additional time may be saved if the Director will coach or rehearse while lights are being set up or cameras are being positioned.

The Director or Photographer may want a second camera on some bits of the action. This is desirable provided the cameras and lenses have been pre-tested for color rendition and for camera framing in a projector. Vital or hard to repeat action should be shot with 2 or 3 cameras with varied angles and different focal length lenses. Do not be niggardly with film. When you consider all the time for the set ups, and arrangements it is best to over shoot. Plan on at least 1½ to 3 times final footage or more if needed.

The Photographer should have plenty of cover shots or alternates, also cut-aways and lapping of action from the last scene. The story should be told as close in as possible. Close ups are vital and bring the action to the audience.

The first days shooting should be viewed by the staff prior to the next scheduled day. The film should be critically reviewed and checked for errors or mistakes. If retakes are required, the film should be checked for exact placement of people, furniture, clothing, etc., for matching. Study the

MOVIES

retakes, perhaps they can be shot against sky or neutral backings and save a trip or set up. Production "stills" may be of help also for retakes, they also are nice for the club's scrapbook.

The Film Editor should consult with the Director on retakes, matching of action and screen direction (see PSA Journal, Dec. '58) and other items the Editor might need to tie the film together. The Editor should have some authority to trim out overlong scenes, unrequired bits of action or mugging by the actors. Any major shift of emphasis or radical change in the story line should be checked with the Director and Producer. The Editor can make or mar the film, his pace, timing and smoothness of action will be vital to its success. The film should be progress edited as it is shot.

After the final rough cut is made consultations are required for added bits or more closeups, or inserts to give it better continuity and flow. The music is tentatively selected at this time also.

(Continued on next page)

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When final editing is completed, the written narration or dialog must be rechecked against the finished film and possibly retimed, cut, or padded to fit. The Sound crew should be composed of 3 to 6 as needed and all the music recorded as background either on film or on tape. The proper mixing of the narration or dialog and music will require many tests to balance them.

It seems desirable to use a voice coach, if available, for commentary or the dialog to properly use, tone, inflection and timing. Unless you have expert technical aid, or you film the dialog and record on film it is best to avoid an attempt at lip sync. If your dialog must be in sync try making a film loop and running it over and over to get precise timing.

In general there are a few overall points to watch, do not let your costs get away from you, do not allow the production time to drag, the enthusiasm is lost. Try to use some of the newer members as assistants or give them jobs on the lights, make-up, props or as "Extras."

When the finished film is completed try it on a "neutral" audience as a preview. It is only by such a showing will you get a true reaction. Those who created or worked on the film are too close, they have lost perspective or sense of values. If the preview or previews divulge a lack of understanding, confusion, laughs at the wrong time, dragging picture, or similar items then some more work may be needed. If so, do it, at least try to make it better. If all has gone well and it is as you expected your audiences or judges will give it acclaim and you will know it is a success. Those who have worked on it will have gained knowledge, they have had a chance to compare ideas and exchange thoughts, they will be bound closer to each other. It is thru such unified work that the club gains stature. If the film is successful you will also find a club pride and satisfaction of doing something worthwhile. Why not suggest that your club make a Club Production this year?

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Moving Stills?

There seems to have been a lot in photographic magazines lately about motion pictures and their relation—or differences—to still picture photography.

In one we read "Movies are just galloping stills." An observer in another states, "Movie making is one branch of the huge field of photography." And another dares to boast, "A good still photographer can do anything the best movie photographer can."

For some reason these all seem to be defensive statements. And certainly none of them was written by anyone who really understands the basic principle of the motion picture.

One of the reasons for these statements is a simple matter of definition, and we might clear that up right now. A motion picture is, in its simplest and purest sense, a picture that moves. Any shot made with a motion picture camera of a subject in motion can be correctly called a motion picture. And I definitely feel that with this simple definition in mind, any of the above statements are in order.

But the definition of the two words "motion picture" that the serious student of the art wants to accept is much broader in concept. It cannot be defined in a few words, for it encompasses many fields and phases of the medium. But I think most of all it includes time—something the still picture can never give us, for the still picture stops time, whereas the motion picture creates it. The motion picture can speed up time or slow it down, but whether speeded or slowed, we do not have a true motion picture if we do not have some passage of time. A picture of a mountain or a flower shot with a motion picture camera is not a motion picture in any sense, because there is no passage of time, let alone movement.

Secondly, and perhaps in its broadest sense, the motion picture has the ability to tell a story. A still picture can tell a story, but not in the same way. Certainly some of the covers on the *Saturday Evening Post* tell wonderful and forceful stories, but not at all in the same manner as a story told with a

motion picture. By skilful cutting of film scenes the story told by the motion picture can have different meanings—something that is not possible with any still picture. By using wipes, fades, dissolves, and dolly shots, we bring emphasis to the story that is impossible with still photographs.

Third, the still camera can never do more than photograph what is set up before it. It is only a recording device, or, if you prefer, a reproducing device. It mirrors exactly what is set before it. The motion picture camera, too, in the hands of the inept, does no more than either, and any shot made with a motion picture camera is no more than a recording of what went on before it. In such instances the motion picture camera does not create anything, it merely records. Any creation that is done in such instances is done by the director who sets the stage, poses his subject material, and lights it. Within these limitations we can agree with the fellow who asserts that any good still man can do whatever any good movie man can do. Yes, if you are speaking only of the placement, posing, and lighting of the subject on the stage. Any moron can push a button.

But a motion picture, though made up of a string of shots in fact, is made up of more than mere shots in context. In motion picture work each shot has a meaning with the shot before it and the shot after it, and this is something the still photographer can not appreciate. For we can take a shot of a man pointing a gun, and follow it with a shot of another man, and we get the impression from these two shots as flashed on the screen that the first man is about to shoot the second man. YET WE DO NOT GET THAT SAME IMPRESSION IF WE SEE THESE SAME TWO SHOTS AS STILL PICTURES. In other words, the creation of continuity of action and subject matter is brought about as unrelated shots are spliced together and projected in a certain order. And this is where the real difference is found—the ability of the motion picture to create in the mind of the viewer that a connection exists between scenes flashed on the screen, whereas by themselves the scenes have no such connotation.

Galloping stills? No motion picture enthusiast looks upon a succession of related scenes as "galloping stills." Instead he thinks of the subject matter and how the theme or story progresses from its beginning concept of the underlying question or problem through its struggle of opposing forces to its conclusion. The story is what really gallops.

And is movie making one branch of photography? Actually it's just the opposite. Photography is one branch of movie making. In movie making a writer must conceive the story. He may be a master at his craft and understand the motion picture medium for the power it commands, yet he may know nothing about photography. The director can bring out the best in his actors to tell the story, yet he doesn't know an f. stop from the film speed.

And lastly we must never forget the film editor—the man who creates the story on film. He knows the effect of a short scene or a long scene, what drama can come by rearranging the scenes at his command, but he may never have seen a camera, and all he may know about photography is that the film must be developed in total darkness.

Motion picture making is a vast and complex craft, and as we have seen, photography is but one of many contributing aspects. One trouble with many pictures the non-professional makes is that he thinks of the motion picture much the same as he thinks of still pictures—that the photographic aspects is 90% of it. Good exposure and good focus are, to too many of us, the important points in movie making. Actually, these are no more than important points, of which the story, and by all means the editing, are much more important.

But those who are not well acquainted with the motion picture medium will continue to show their ignorance by such statements as those we quoted at the beginning. When they delve deeper into this great field so many of us enjoy, they will find that a motion picture is the result of many crafts, the camera and the film being only the mechanical means of making it all possible.

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GILGORE, PFC Julius A., Jr. US 52 485 842, H/S Co. 815th Engr. Bn. Fort Bliss, Tex. 5'60 JPT

MC

HAANES, Ivar, Trosterudveien 50, Slemdal, Oslo, Norway 5'60 J

Henry Wener

HARPSTER, Harry, 2233 South 17th St., E., Salt Lake City, Utah 5'60 NP

MC

HEYE, Miss Marianne C., 34 Ridgeview Ave., White Plains, N.Y. 5'60 C

Betty Dimond

HOLMES, Russell G., 129 Vienna Rd., Oak Ridge, Tenn. 5'60 C

MC

JOBE, Mrs. C. W., 704 B, Taft, Calif. 5'60 C

Fred Honkins

JOHNSON, William Alexander George, Box 137 Germiston, Transvaal, South Africa 5'60 CP

Robert J. Goldman

KAUFMAN, Miss Eadie, 119 Payson Ave., New York 34, N.Y. 5'60 C

Harry Boltaxe

KEAR, Lester F., 164 Chauncey Pl., Peekskill, N.Y. 5'60 PT

MC

KIMMELL, Robert W., 923 Frederick St., Niles 1, Ohio 5'60 C

Wilber W. White

KING, James M., 941 Allison St., Seattle 2, Wash. 5'60 C

Miss Florence A. Porter

KISH, A. H., 232 W. Ridgeview St., Fort William, Ont., Canada 5'60 CN

Nelson Morrisfield

KLOOSTRA, Erven, 14024 41st Pl., N.E., Seattle 55, Wash. 5'60 CP

Miss Marion W. Thomson

KNECHTSBERGER, George E., 1925 Cathedral Road, Huntingdon Valley, Pa. 5'60 CP

Oscar Moy

KORZENIK, Armand A., 37 Lewis St., Rm. 10, Hartford, Conn. 5'60 CP

MC

KRESACK, R. A., 133 S. Marks St., Fort William, Ont., Canada 5'60 C

Lenore Bliss Hoyes

KURTZ, R. L., 2417 Boston, Des Moines, Iowa 5'60 PT

Henry W. Tyler

LAWSON, Noah, 1804 S. Deacon, Detroit 17, Mich. 5'60 CT

Gilbert R. Lehmbach

LAZALDE, Xavier, Treviño 149 NTE, Torreón, Coah., Mexico 5'60 CPT

Roberto N. Miranda

LINCOLN, A., 1330 Thurlow Rd., Victoria, B.C., Canada 5'60 MN

James A. McVie

MACHO, Patrick L., TDRAN FAETULANT ATAD SP-148, Norfolk 11, Va. 5'60 JPT

St. Thomas College Camera Club

MACKENZIE, Peter B., P.O. Box 241, Fonthill, Ont., Canada 5'60 C

W. Clifford Healy

MACKIE, John A., 10 Reigate Rd., Islington, Ont., Canada 5'60 C

H. D. L. Morgan

MATCHETT, H. Cliff, Box 1611, Durban, South Africa 5'60

Robert J. Goldman

McCONAGHY, R. D., Box 1292, Johannesburg, S. Africa 5'60

Karl Jon Hora

McGREGOR, Miss Margaret, 30 Hurndale Ave., Toronto 6, Ont., Canada 5'60 CN

Mrs. Mary W. Ferguson

McLELLAN, G. B., Box 6002, Nechako, P.O., Kitimat, B.C., Canada 5'60 CP

MC

MILLER, Ted, 4724 Alcott, Apt. 207, Dallas 4, Tex. 5'60 P

Joe Hedrick

MIYAHARA, Frank, 2571 Lemon Rd., Honolulu, Oahu, Hawaii 5'60 P

MC

MOORE, Dr. Donald E., 220 Riverview Dr., Decorah, Iowa 5'60 MN

MC

MORSE, Wilbur J., Norfolk Rd., R.F.D. 2, Litchfield, Conn. 5'60 C

Alton B. Conklin

MUDROCK, Lt. John, USN, USS Valley Forge (CVS-45), FPO, New York, N.Y. 5'60 CJ P

MC

NELSON, Donald K., 3027 Sewell St., Lincoln 2, Nebr. 5'60 P

Stan T. Anderson

NEUMANN, Lee T., 2270 Emerson St., Palo Alto, Calif. 5'60 C

Gordon A. Pool

OAKES, Miss Ann E., 231 Avondale Rd., Ridgewood, N.J. 5'60 P

Mrs. Fronke S. Fossbender

OLMSTED, Howard S., 2510 De Witt Avenue, Alexandria, Va. 5'60 CNP

Ralph E. Lawrence

OROZCO, Dr. Francisco Chavez, Av. Morelos 835 Pte., Torreon, Coah., Mexico 5'60 CP

Roberto N. Miranda

PARKINSON, F. G., 8 Broadview, Wallace Rd., Durban, S. Africa 5'60

Robert J. Goldman

PARTINGTON, Norman, Art Centre-Albany Grove, Durban, S. Africa 5'60

Robert J. Goldman

PARTON, Miss Patti J., 254 Joicey Blvd., Toronto 12, Ont., Canada 5'60 C

L. W. Mitchell

PATERSON, W. J., Box 10763, Johannesburg, S. Africa 5'60

Karl Jon Hora

PERCEY, Leslie S., Rt. 1 Box 341, Thermal, Calif. 5'60 CN

Mrs. Edward Corder

PEYTON, Leslie A., Chancery Lane, Durban, S. Africa 5'60

Robert J. Goldman

PICKER, Louis, 66 Louis Botha Ave., Berea, Johannesburg, South Africa 5'60

Karl Jon Hora

RALPH, Clement L., 1043 Merced St., Berkeley 7, Calif. 5'60 C

Harold A. Lindberg

RANDALL, James, 13 Denison St., Penshurst, N.S.W., Australia 5'60

Allen G. Gray

READ, Donald A., USNS Dutton-T-AGS 22, FPO, New York, N.Y. 5'60 JP

MC

REED, Carl N., 1151 Vestal Ave., Binghamton, N.Y. 5'60 T

James E. McMillion, Jr.

RICHARD, Jack, Box 976, Cody, Wyo. 5'60 NJP

MC

ROBERTS, Edward B. J., PHL, USN, U.S.S. Hector (AR-7) Photographic Lab., F.P.O. San Francisco, Calif. 5'60 CJ P

MC

ROGERS, Leon L., 23 Oneida St., Buffalo 6, N.Y. 5'60 P

MC

ROSE, George Earl, 40 Knollys House, Tavistock Pl., London, W.C.1, England 5'60 T

MC

ROSS, Walter, 165 W. 91st St., New York 24, N.Y. 5'60 C

MC

ROSYK, Miss Rita, 4917 W. 29th St., Cicero 50, Ill. 5'60 CN

Frank G. Zelenka

RUNDLE, Miss Neva G., 3805 Lincoln Ave., Detroit 8, Mich. 5'60 C
Wilfred J. Barret

RUSS, Edwin W., 730 Omar St., Glendale 2, Calif. 5'60 CP

RUSS, Gertrude (Mrs. Edwin W.) 730 Omar St., Glendale 2, Calif. 5'60 CP
Don Covert

SCHALL, Mrs. Abbie M., 825 Valencia Dr., Colton, Calif. 5'60 CN
Jack Perry

SCHIE LIGA, Werner, Caixa Postal 3372, Sao Paulo, Brasil 5'60 M.C.

SEATON, Donald W. B., 11 Sykes Rd., Warner Beach S/C Natal, S. Africa 5'60
Robert J. Goldman

SEUNG, Joseph H., USA Engineer District, Okinawa, APO 331, San Francisco, Calif. 5'60 C
M.C.

SMITH, Mrs. Nancy J., 113 Bennett Ave., Macon, Mo. 5'60 NJPT
MC

SOLOMON, Dr. H., 30 11th Ave., Lower Houghton, Johannesburg, South Africa 5'60
Robert J. Goldman

STAPLES, James M., R.D. 1 Cemetery Rd., Washington, N.J. 5'60 P
Richard G. Brown

STARKEATHER, Robert G., 98 Hawthorn Dr., Atherton, Calif. 5'60 CM
Edward Kentro

STEVENS, Gladys, 14 Thorndike St., Somerville, Mass. 1'60 C
William F. Potter

STEVENS, Robert C., 1 Green Ridge Rd., Pittsford, N.Y. 5'60 M
Mrs. Mary T. Scott

STEWART, William Van V., 4036 Brant St., San Diego 3, Calif. 5'60 N
John J. Lloyd

STONE, Earl J., 260 Eldred St., Battle Creek, Mich. 5'60 CNPT
Floyd C. Lewis

STUART, Cecil Roy, 177 Winchelsea Ave., Wentworth, Durban, S. Africa 5'60
Robert J. Goldman

STUBBS, Frank U., 1130 Parker Ave., Detroit 14, Mich. 5'60 CMS
Leslie B. Eby

SWITZER, Edmund L., West St., Litchfield, Conn. 5'60 C
Wilbur J. Morse

TEED, J. Oscar, 2130 W. 96th St., Cleveland 2, Ohio 5'60 JT
MC

THOMPSON, Will, P.O. Box 207, Sinton, Tex. 5'60 J
John B. Stewart

THOROGOOD, Sidney R., 1540 W. Sansinena Lane, La Habra, Calif. 5'60 P
D. G. Mochen

VANDERVELDEN, Elmer J., 2715 B St., Forest Grove, Oreg. 5'60 C
Mrs. Frances Clemence

VAUGHAN, Mrs. Margaret E., 339 W. Evesham Ave., Magnolia, N.J. 5'60 C
MC

VERTUE, Eric, Woodbine, Princess Ave., Newlands, Cape, S. Africa 5'60
Robert J. Goldman

VOGT, Mrs. Virginia, 773 Barbara Ave., Solana Beach, Calif. 5'60 P
Helen E. Thompson

WALKER, John B., 61 Dex Rd., Staten Island 8, N.Y. 5'60 P
Vincent L. Stibler

WALKER, Miss Muriel, 10 Stoyeuert Oval, New York 9, N.Y. 5'60 CN
Al Schwartz

WARD, Frank B., 109 Charter Rd., Wethersfield 9, Conn. 5'60 P
Alex Potomianos

WELLWOOD, Arnold A., 51 Winston Crescent, Guelph, Ont., Canada 5'60 CNJ
MC

WHITECOTTON, Thomas, General Delivery, Farwell, Tex. 5'60 JPT
MC

WIGGERTON, SP-4 Michael V., RA 14652740, 69th Signal Company Photo, USAREUR Signal Pictorial Center, APO 227 New York, N.Y. 5'60 J
S-Sgt. Orsie D. Sottiaux

WILES, Donald E., 117 Ponsonby Rd., Auckland, W. I., New Zealand 5'60 C
Robert J. Goldman

WILKE, Mrs. Robert F., 2412 Horton Ave., S.E., Grand Rapids 7, Mich. 5'60 C
Maxine E. Fuson

WING, Mrs. Leone Bailey, 112 Melrose, N., Seattle 2, Wash. 5'60 C
John McLoughlin

YOUNG, Leland P., Box 216, Fort Plain, N.Y. 5'60 CP
Alva L. Dorn

YOUNG, W. G., 1467 Elston Ave., Chicago, Ill. 5'60 M
Horry C. Daniels

ZETTA, M., Studios, 58 Campbell St., Swan Hill, Victoria, Australia 5'60 C
MC

CAMERA CLUBS

CALIF. RESEARCH CORP. PHOTO CLUB, % Win Walker, 12147 East Lakeland Rd., Santa Fe Spring, Calif. 5'60 CNPT
Art W. Moddox

CAPE COD VIEWFINDERS, % Mrs. A. S. K. Bronson, West Harwich, Mass. 5'60 C
Osterville Camera Club

CLUB FOTOGRAFICO DE LALAGUNA, % R. N. Miranda, Escobedo 1249 Ote., Torreon, Coah., Mexico 5'60 CP
Russel Kriete

COAL GROVE CAMERA CLUB, % Rev. E. A. Kahle, 109 N. 6th St., Ironton, Ohio 5'60 C
Robert J. Woolwine

DURBAN NORTH CAMERA CLUB, 32 Dronfield Rd., Durban, S. Africa 5'60

Robert J. Goldman
GRAND RAPIDS COLOR CLUB, % J. Leslie Livingston, 2448 Foster Ave., N.E., Grand Rapids 5, Mich. 5'60 C
Maxine E. Fuson

LOVELAND CAMERA CLUB, % Dr. J. Beckner, 506 W. 11th St., Loveland, Colo. 5'60 C
Glen Thrush

MACON CAMERA CLUB, % Roy Kell, 1323 Duncan Ave., Macon, Ga. 5'60 P
MC

MIAMI BEACH PHOTOGRAPHIC SOCIETY, 2038 Alton Rd., Miami Beach, Fla. 5'60 CMNPJST
Mel Greene

NIMPKISH CAMERA CLUB, % Eric J. Cooke, Nimpkish-Lake Beaver Cove, Vancouver Island, B. C., Canada 5'60 CNP
Nelson L. Murphy

NORTHERN VALLEY CINE, % Julian P. Levinson, 118 Alpine Dr., Closter, N.J. 5'60 M
Russel Kriete

NORTHWEST CINE CLUB, % Angus B. Diack, 18945 Chapel, Detroit 19, Mich. 5'60 M
Lee N. Taylor

PHOTOGRAPHIC ROUNDTABLE, Dept. Agriculture Graduate School, U. S. Dept. of Agriculture, Washington 25, D.C. 5'60 CNJP
Myron Hendee

PHOTOGRAPHIC SOCIETY OF HONG KONG, 217A Prince's Bldg., Ice House St., Hong Kong 5'60
Mrs. Anna M. Hatcher

POTEAU CAMERA CLUB, % F. M. Mills, Poteau, Okla. 5'60 CMNT
MC

SOUTH COAST CAMERA CLUB, P.O. Box 34, Amanzimtoti, Natal, S. Africa 5'60
Robert J. Goldman

See you in Houston

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism . () Stereo ()
Motion Picture .. () Pictorial () Techniques ()
Nature () My choice of one free divisional affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE Name Mr. _____
PRINT Mrs. _____
OR TYPE Miss _____
Street

City Zone..... State.....
SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included *free* in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

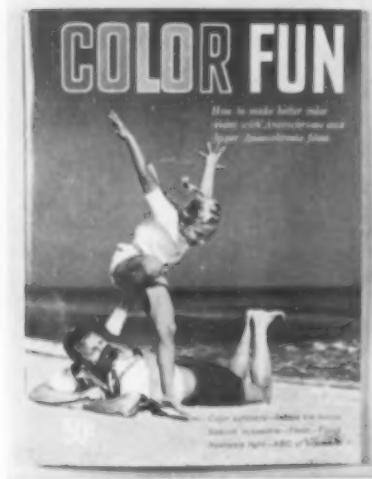
CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

New Products

Ansco Releases "Color Fun"

"Color Fun," a new easy to understand guide book to color photography, is now available from Ansco, Binghamton, New York. Written for both the beginner and advanced amateur, "Color Fun" is the rare combination of technique and how-to-do-it facts interesting to any photographer, regardless of his level of skill.

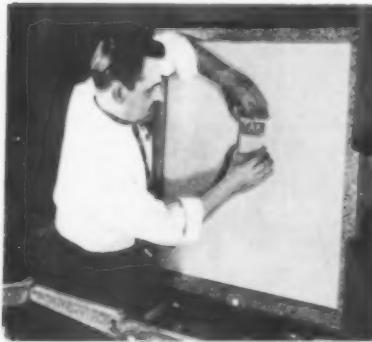


The booklet begins with the ABC's of exposure and relates these to normal situations encountered by the average amateur such as "Around the home outdoors," or "Around the home by windowlight." Camera placement and trial exposure values are given to encourage the beginner to widen his picture-taking horizons.

Avoiding the primer treatment, the booklet gets to the point quickly without extra verbiage. "Color Fun" is beautifully illustrated in full color and sells for \$.50.

Reusable Plastic Holds Objects to Any Surface

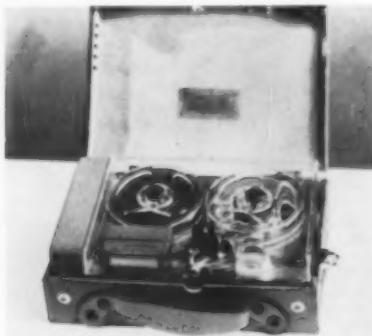
Dozens of everyday mounting, anchoring or posting tasks are made easier with a new plastic substance called Delkote Solid Tak. It sticks indefinitely to any clean, dry surface; yet can be removed in seconds



and reused as often as desired. It rolls away neatly without tearing or leaving gummy residue. It even cleans lenses and removes dust, lint or fingermarks from negatives, suede or felt, and a variety of fabrics. This new material doesn't melt or freeze nor will it harden or break down from repeated service. Delkote Solid Tak is packed in a clear plastic box containing two $3\frac{1}{2}'' \times 2\frac{1}{2}'' \times \frac{1}{2}''$ blocks of material and complete instructions for use. Price is 89¢.

Miniature Portable Tape Recorder

A fully transistorized tape recorder no larger than a camera. Weighs $3\frac{1}{2}$ pounds and is only $4\frac{1}{2}'' \times 2\frac{1}{2}'' \times 8$ inches in size. Operates on pen light batteries and has up to 32 minutes playing time or recording time on each tape.



One switch does everything—off, stop, play back, rewind and record; complete automatic eraser. Tape can be used over and over again hundreds of times. \$97.50 complete with leather case, microphone, ear listening device, telephone microphone for recording 2 way conversations, and a full 90 day free parts and labor warranty.

Other models as low as \$88.88. Full information from Universal International Sales Corp., 314 Fairview Ave. N., Seattle 9, Wash.

8mm Film Sound Striping Service Begun by Eastman Kodak Co.

A service which adds the wonderful world of sound to the already great visual enjoyment of 8mm home movies now is available from Eastman Kodak Company, Rochester, New York.

Kodak has inaugurated a service to add Sonotrack Coating to processed 8mm Kodachrome Movie Film. Coupled with the recent introduction of the Kodak Sound 8 Projector which records and plays back magnetically striped sound, the new service makes home movies in sound a reality both for newly-exposed films and for prized, older footage.

A combination processing and Sonotrack Coating service is available now for both 8mm and 16mm Kodachrome Movie Films. For previously processed 8mm Kodachrome, Sonotrack Coating is available as a separate service.

Kodak 8mm Sonotrack Coating is a stripe applied to the processed film between the perforations and the film edge. The stripe then provides a sound track on which voices, musical background, and sound effects can be recorded as the film is projected with the Kodak Sound 8 Projector.

The combination service and the separate Sonotrack Coating service are available only from the Kodak Processing Laboratory in Rochester.

List prices for the Kodak 8mm Sonotrack Coating Service alone are \$.06 per foot for rolls less than 400 feet long; \$.04 per foot for rolls 400 feet or longer, with a minimum charge per roll of \$.3.

List prices for the combination Kodachrome Processing plus Sonotrack Coating Service are: for 8mm, 25-foot roll, \$3.75; 8mm, 25-foot magazine, \$3.40, after refund of magazine deposit; for 16mm, 50-foot magazine, \$3.70, after refund of magazine deposit; 16mm, 100-foot roll, \$8.25.

Tiny New BC Flash for 35mm Cameras

A tiny 1 $\frac{1}{2}$ -ounce BC flash unit made by West Germany's Minox Company for use with 35mm cameras has just been introduced to the U.S. market by Kling Photo Corporation, New York, sole Minox distributor.

Measuring only $2 \times 1 \times \frac{1}{2}$ inch., the Minox U (Universal) BC flash slides into the camera accessory clip. The telescoping polished steel reflector retracts into the unit, simultaneously ejecting the used flash bulb.

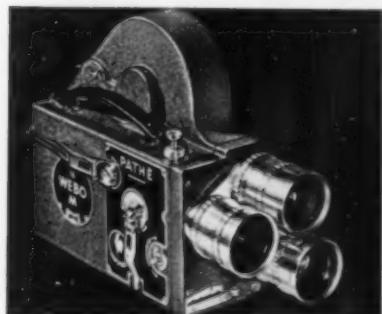


Designed for use with "jelly bean" AG (all glass) flash bulbs, the Minox U flash unit is powered by a long-life 15 volt Ever-ready #504 (or similar) battery. The shutter connecting cable has a standard PC plug for use with all cameras.

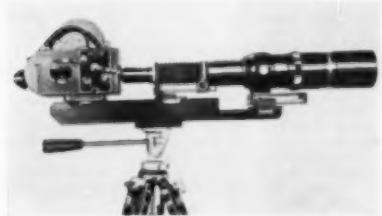
Handsome finished in smooth satin chrome, the Minox Model U flash unit is \$19.95 with a belt-loop fitted leather case. The 15 volt battery is \$1.15.

Pathé "Webo M" 16mm Camera

This versatile French camera features continuous reflex viewing, variable shutter, and 3-lens rotary turret. Although originally designed for the advanced amateur it is becoming popular with many professionals engaged in industrial and TV work.



The obvious advantages of a reflex finder operating in conjunction with the taking lens are exact framing without parallax problems and accurate focusing through the lens. The reflex viewfinder magnifies the brilliant reflected image more than eight times. A wide range of extra equipment including zoom lens is available.

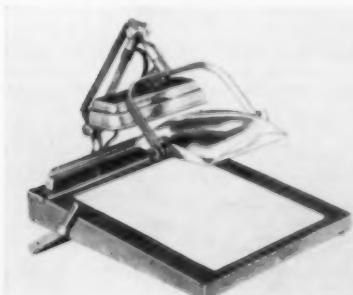


Equipped with the standard 1 inch f:1.5 lens the "Webo M" is presently being marketed by Burke & James for just under \$500.

New Illuminated Magnifying Viewer Offers 3-D Depth Perception

An illuminated magnifying viewer for photo retouching, coloring, viewing, opaquing and other graphic arts tasks has been developed by Fostoria Corp.

The new viewer, known as Model DSV, features a 6" x 6" optically ground acrylic lens that provides full three dimensional depth perception. Two 4-watt fluorescent



JULY 1960

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

WANTED—to exchange, colored slides of Tasmania—a beautiful Island state—for American or other countries. Verdon White, P. O. Box 137, Devonport, Tasmania, Australia. 27

SALE—Leica M-3 with f:1.5 Summarit lens and case, \$325. Visoflex I with 45° viewer and 200mm f:4.5 Teleyt lens, \$220. All in excellent condition, slightly used. Ann Hope Wallace, 11 West 74th St., New York 23, N. Y. 27

WANTED—Hasselblad 500-C including, if available, Zeiss 150mm Sonnar and Zeiss Distagon lens, filters and carrying case. No trades. Will pay cash. Submit best offer in first letter. James Klee, 800 N. Clipping Dr., Cincinnati 45, O. 27

WANTED—For use by a non-profit charitable organization and school, a Hasselblad 500-C and Plaubel Poco II or other used 4x5 view camera in first class condition. Also wide angle lens for both. S. M. Faith, 5515 Franklin Ave., Los Angeles 28, Calif. 27

SALE—Mamiyaflex C body with 80mm and 135mm lenses; lens case; grip holder; l. n.; \$140. 16 4x5 film holders @ \$2.25; 2 4x5 film pack adapters @ \$8; 14 4x5 film hangers @ 80¢; 15 f:5.6 Wollensak telephoto \$60. Leica CEYOO flashgun \$12. Frank Gill, 106 Lincoln St., Oil City, Pa. 27

SALE—Little old 2 1/4 x 2 1/4 Grafex with B&L Testar, recently overhauled by Grafex, \$30 or will trade for coins or stamps. Frank Gill, 106 Lincoln St., Oil City, Pa. 27

tubes light the working area, and a soft diffused under-lighting is provided by two recessed 8-watt fluorescents under the viewing table base. The table can be adjusted to lie flat or slant.

Available from photo supply dealers everywhere. For more information, write Fostoria Corp., Dept. 31, Fostoria, O.

Versatile New Minox Film Now Available



Minox photographers who prefer to take pictures indoors without flash will welcome news of a versatile new film now being packaged by Minox. The new film is fast enough for indoor shooting with available light, and yields sharp, sparkling prints with a fine grain approaching that of Minox ASA 25 film. It is Kodak Plus-X Pan, now available in 36-exposure cassettes.

Plus-X Pan is supplied in packages containing two 36-exposure cassettes for \$2.50. Authorized Minox dealers are now receiving initial shipments of this new film. For additional information, write Kling Photo Corporation, 257 Park Avenue South, New York 10, New York, sole U. S. Minox distributor.

SALE—TDC 300 watt stereo slide projector with case. Like new, used only a few times. Best offer over \$100. Donald Boles, 110 E. 12th St., Urichsville, Ohio. 27

SALE—Meridian 'B' 4x5 Revolving Back, swings, 5 1/4" Goerz Berlin Dagor f:6.8. Strobe sync., solenoid for flash, compur shutter, Kalari R. F., accessories. Best offer over \$140. Martin Friedman, 812 Jefferson, N.W. Washington 11, D.C. 27

SALE—Long focal length R. B. Grafex 3 1/4 x 4 1/4" Rose Xpress f:4.5 lens, cut film magazine, 120 roll film adapter for 2 1/4 x 3 1/4 to 35mm. 8 1/4" Goerz Dagor f:6.8 lens in compound shutter. 7" E. K. Aero-Ektar f:2.5 B&L 20" telephone f:5.6. new. All priced low. In good useable condition. Arthur E. Anderson, Mtd. Rt. Box 446, Chesterton, Ind. 27

SALE—Auto Rolleiflex 36 with case and sunshade. Rolleiflex Set #1 close-up lens, Rolleiflex Set #2 close-up lens and rangefinder, all with case, \$125. 85mm f:1.5 Leica Summarex lens with case and M3 adapter, \$100. Jack Wetter, 89-10 178 St., Jamaica, N. Y. 27

SALE—Leitz 28mm adapter for Universal Imaret Viewer. Never used. First check for \$6.50 taken it. Ralph A. Prose, O.D., 108 W. 10th St., Vancouver, Wash. 27

SALE—Zeiss Triplet lens, f:4.8 500mm focusing mount to fit Leica THD. \$125. Takes this exceptional telephoto lens. **WANT**—3" and 2" condensing lens systems for Kodak Precision A enlarger. Also 2" Kodak Ektar enlarging lens. H. Weisburger, 24 Robin Dell, Auburndale 66, Mass. 27

WANTED—TDC electric changer model 703 with TDC Robomatic Timermodel 765-S-7. Will pay any reasonable price. Lou Marks, 6527 Bartlett St., Pittsburgh 17, Pa. 27

SALE—Voigtlander Bessa II, Color-Heliar 3.5 f:3.5 lens, Synchro-Compur shutter with speeds to 1/500, self-timer, MX sync, coupled rangefinder, calibrated in feet. Purchased new last year. Perfect condition. Leather case and instruction book, \$60. Hartwell M. Hughes, 300 E. Hillsdale St., Englewood 3, Calif. 27

AUCTION—Ten years of PSA Journals, 124 copies. Original list \$1 each. As a group only to highest bidder. Great opportunity for library, school, or industrial organization for future research facilities. See conditions in feature article March issue. Send bid and check for 25% to Auction, Headquarters Improvement Fund, 205 Walnut St., Philadelphia 3, Pa. (Bell Telephone Lab News please copy.) 27

Exhibitions & Competitions

Monochrome

and/or Color Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.)

Sacramento (North American) (M.C) Closes July 22. Exhibited Aug. 31-Sept. 11 at California State Fair. Data: North American Intl. Photographic Exhibition, California State Fair, PO Box 2036, Sacramento, Cal.

Mexico (M) Fee \$2.00. Closes July 23. Exhibited Aug. 24-Sept. 7. Data: Club Fotografico de Mexico, San Juan de Tetran 80, 1er piso, Mexico City 1, D. F., Mexico.

Rosario (M) Closes July 25. Exhibited August 20-Sept. 4 at Museo Municipal de Bellas Artes. Data: Pena Fotografica Rosarina, Casilla de Correo 621, Rosario, Argentina.

San Adrian de Besos (M,C) Closes July 25. Exhibited Sept. 3-14. Data: Sr. Secretario del 3er Salón Internacional, Agrupacion Fotografica San Juan Bautista, Apartado de Correos 18, San Adrian de Besos, (Barcelona), Spain.

(Continued on following page)

Exhibitions & Competitions

Yolo County (M,C) Fee \$2.00. Closes July 26. Exhibited Aug. 18-21 at Yolo County Fair, Woodland, Calif.; Aug. 22 at University of California, Davis, Calif.; Aug. 28-Sept. 4 at Crocker Art Gallery, Sacramento, Calif. Data: Davis Camera Club, PO Box 492, Davis, California.

Illinois State Fair (M,C) Closes July 27. Exhibited Aug. 12-21 at Illinois State Fair. Data: Mrs. Dorothy M. York, 308 W. Lawrence Ave., Springfield, Illinois.

Saluzzo (M,C) Closes July 31. Exhibited Aug. 17-Sept. 18. Data: Il Sofietto Foto Club, Palazzo Italia, Saluzzo, Italy.

Witwatersrand (M,C) Closes July 31. Exhibited Sept. 12-Oct. 1. Data: Salon Secy., Camera Club of Johannesburg, PO Box 2285, Johannesburg, South Africa.

New Zealand (M) Closes August 1. Exhibited Aug. 13-27. Data: Exhibition Secretary, PO Box 2035, Dunedin South, New Zealand.

Royal (M) Fee \$1.00 plus postage. Closes August 5. Exhibited Sept. 16-Oct. 15 in London, later in Nottingham. Data: The Secretary, The Royal Photographic Society, 16 Princes Gate, London, SW7, England.

Wisconsin State Fair (M,C) Closes August 10. Exhibited Aug. 18-28 at Wisconsin State Fair. Data: Photo Show, Wisconsin State Fair, State Fair Park, West Allis 14, Wisconsin.

Hong Kong (1st CPA) (M,C) Closes August 14. Exhibited Oct. 3-8 at St. John's Cathedral Hall. Data: Mr. Ho, Chung-Hei, FRPS, Chairman, Chinese Photographic Assn., PO Box 4334, North Point, Hong Kong.

Nitro (M,C) No entry fee. Closes Aug. 15. Exhibited Oct. 19-31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Nitro, Estado do Rio, Brazil.

Detroit (M,C) Fee \$1.50 plus postage. Closes Aug. 15. Exhibited Aug. 25-Sept. 29 at Detroit Historical Museum. Data: Amos De Hosse, 16751 Bramell Ave., Detroit 19, Michigan.

Oregon State Fair (M,C) Fee \$2.00. Closes August 20. Exhibited Sept. 2-10 at Oregon State Fair. Data: A. L. Thompson, Salon Director, Oregon State Fair, Salem, Oregon.

Memphis (M,C) Fee \$2.00. Closes August 24. Exhibited Sept. 4-25 at Brooks Memorial Art Gallery. Data: Fred Bauer, Jr., PO Box 7307, Memphis, Tennessee.

Los Angeles County Fair (M,C) Fee \$1.00 plus postage. Closes Aug. 27. Exhibited Sept. 16-Oct. 2 at Los Angeles County Fair. Data: Photography Dept., Los Angeles County Fair Assn., Pomona, California.

Dum-Dum (M,C) Closes August 31. Exhibited in late September. Data: The Secretary, Photographic Assn. of Dum-Dum, 467/40 Jersso Road, Calcutta 26, India.

Bergamo (M) Closes Sept. 1. Exhibited Sept. 17-29. Data: Centro Turistico Giovanile, Via Palestro 4, Bergamo, Italy.

Genoa (M,C) Closes Sept. 1. Exhibited October 8-18. Data: Associazione Fotografica Ligure, Salita S. Caterina 8, Genoa, Italy.

Albuquerque (M,C) Fee \$2.00. Closes Sept. 3. Exhibited Sept. 17-25. Data: Robert M. Hall, 1804 June St., NE, Albuquerque, New Mexico.

Puyallup (M,C) Closes Sept. 3. Exhibited Sept. 17-25 at Western Washington Fair. Data: Western Washington Fair Assn., Puyallup, Washington.

PSA (M,C) Fee \$2.00. Closes Sept. 7. Exhibited October 11-15 at PSA National Convention, Houston, Texas. Data: S. D. Chambers, APSA, ARPS, Chairman, 5212 7th St., Port Arthur, Texas.

Cavilexide (M,C) Closes Sept. 6. Exhibited Oct. 3-16 at Gates Gallery, Gates Memorial Library. Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

Ghent (M,C) Closes Sept. 10. Exhibited Oct. 23-Nov. 6. Data: Julian Tack, Secy., Foto Club Vooruit, St. Vincentiusplein 64, Ghent, Belgium.

Newcastle (M,C) Closes Sept. 14. Exhibited Oct. 15-Nov. 5 at Laing Municipal Art Gallery. Data: Mr. W. Warburton Pope, ARPS, Secy., 9 Kimberley Gardens, Newcastle-upon-Tyne 2, England.

Argentina (M,C) Closes September 15. Exhibited Nov. 7-19 at Witcomb Gallery. Data: Foto Club Argentino, Parana 631, Buenos Aires, Argentina.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Philadelphia Color (C) Fee \$1.50 plus postage. Closes Sept. 15. Exhibited Sept. 29-Oct. 27 at Womens University Club. Data: Miss Laura L. Beale, c/o Womens University Club, 315 South 17th St., Philadelphia 3, Pennsylvania.

Metropolitan-New York (M,C) Fee \$1.00 plus postage, no postage required if forwarded to Hillcrest Salon. Closes Sept. 17. Exhibited Oct. 10-29 at IBM Gallery of Arts & Sciences, 16 East 57th St., New York. Data: Mrs. Nan Justice, Exhib. Secy., PO Box 226, Wall Street Station, New York 5, N.Y.

Fresno (M,C) Closes Sept. 20. Exhibited Oct. 6-16 at Fresno Fair. Data: Elmer Lew, APSA, ARPS, 1915 Tulare St., Fresno 21, California.

Lisbon (Grupo Cultural) (M,C) Closes Sept. 23. Exhibited Oct. 29-Nov. 13. Data: Grupo Cultural e Desportivo da Companhia Nacional de Navegacao, Centro de Alegria No Trabalho No. 60, Rua do Comercio 85, Lisbon, Portugal.

Bath (M) Closes Sept. 24. Exhibited Oct. 12-29 at Victoria Art Gallery. Data: Mrs. E. L. Green-Armstrong, 5 Richmond Hill, Bath, England.

Shreveport (M,C) Fee \$2.00. Closes Sept. 28. Exhibited Oct. 21-30 at Louisiana State Fair. Data: H. L. Rush, 740 Merrick St., Shreveport, La.

Bordeaux (M,C) Closes October 1. Exhibited in November and December. Data: Andre Leonard, Hon. EFAPI, 6 rue Eugene Jacquet, Bordeaux 28, France.

Queensland (M,C) Closes Oct. 5. Exhibited Nov. 7-12. Data: G. S. Burstow, Chairman, Photographic Society of Queensland, PO Box 339, Toowoomba, Queensland, Australia.

Ceylon (M,C) Closes Oct. 6. Exhibited Nov. 4-13 at Lions' Wendt Memorial Art Center. Data: Hon. Secy., Photographic Society of Ceylon. Lionel Wendt Memorial Art Center, 18 Guildford Crescent, Colombo 7, Ceylon.

Hong Kong (PSHK) (M,C) Closes October 9; Closes Oct. 23. Exhibited Nov. 26-Dec. 3 at St. John's Cathedral Hall. Data: Salon Chairman, Photographic Society of Hong Kong, 217A Prince's Building, Hong Kong.

Leeds (M,C) Closes October 12. Exhibited Nov. 19-Dec. 4 at City Art Gallery. Data: A. Gardner, 44 Mosley Wood Green, Leeds 16, England.

Chicago (M,C) Fee \$2.00. Closes Oct. 15. Exhibited Nov. 6-27 at Museum of Science & Industry. Data: Loren M. Root, FPSA, 3314 Central Street, Evanston, Illinois.

Cuba (M) Fee \$2.00. Closes Nov. 1. Exhibited Dec. 1-15 at Club Gallery; Dec. 16-31 at Palacio de Bellas Artes. Data: Club Fotografico de Cuba, O'Reilly 366, altos, Havana, Cuba.

Hillcrest (Phillipburg) (M,C) Fee \$1.00 plus postage, no postage required if forwarded to 1961 Newark Salon. Closes November 4. Exhibited Nov. 20-27 at YWCA, Easton, Pa. Data: Exhibition Secy., Hillcrest Camera Club, Inc., PO Box 225, Phillipburg, New Jersey.

Lincoln (M) Closes Nov. 5. Exhibited Dec. 3-31 at Usher Art Gallery. Data: J. Barnatt, 7 Haffenden Road, Lincoln, England.

Lucknow (M,C) Closes Nov. 15. Exhibited Dec. 24-31. Data: U. P. Amateur Photographic Assn., 9 Lalbagh Road, Lucknow, India.

Oslo (M) Closes Feb. 6, 1961. Exhibited March 11-19, 1961 at Norwegian Museum of Applied Arts. Data: Oslo Kamera Klubb, PO Box 5231, Oslo NV, Norway.

Melbourne (M,C) Closes Feb. 10, 1961. Exhibited March 20-29, 1961. Data: Allen G. Gray, ARPS, 101 Nicholson St., East Coburg, Victoria, Australia.

Other Salons

Hong Kong Students (M,C) Fee 50¢. Limited to students. Closes Sept. 1. Exhibited in October at University of Hong Kong. Data: Mr. Ng, Shiu-Keen, ARPS, Student Salon of Photography, Photographic Society, University of Hong Kong, Hong Kong.

Vienna Photo-Club (M,C) No entry fee. Limited to entries from camera clubs, 25 prints maximum. Closes Sept. 1. Exhibited Oct. 6-30. Data: Third Int'l. Photo-Club-Salon, Polizeivertreinigung Wien, Postgasse 7, Vienna 1, Austria.

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Color Slides

Approved for color slide section only.

[For listing and approval send data to Adolf Kohnert, APSA, West Main St., Amenia, N.Y.] Entry fee \$1.00 unless otherwise specified.

Rosario: Aug. 20-Sept. 4, deadline July 25. Forms: Sr. Luis Mervar Casilla Correo No. 621, Rosario, Argentina.

Mexico: Aug. 24-Sept. 7, deadline July 30. Forms: Club Fotografico de Mexico Ave., San Juan de Letran 80, 1er, Piso, Mexico 1, D. F. 234 x 234 slides accepted.

Pesaro: Aug. 13-26, deadline July 31. Forms: Carlo Bettini, Circolo Fotografico "Mario Schiavoni" Viale Dante n.2, Pesaro, Italy.

Saluzzo: Aug. 22-Sept. 9, deadline July 31. Forms: Il Sofietto Foto Club Palazzo Italia, Saluzzo, Italy, 234 x 234 slides accepted.

Beaver State: Sept. 2-10, deadline Aug. 1. Forms: M. Craig Carver, Oregon State Fair, PO Box 1507, Salem, Ore.

North American: Aug. 31-Sept. 11, deadline Aug. 4. Forms: Grant Duggins, PO Box 203, Sacramento, Calif.

Wisconsin State Fair: Aug. 18-28, deadline Aug. 10. Forms: James A. Schwalbach, University of Wisconsin, 205 Agriculture Hall, Madison, Wis.

Yolo: Aug. 18-Sept. 1, deadline Aug. 10. Forms: Rita V. S. Ehret, PO Box 492, Davis, Calif.

Detroit: Aug. 25-Sept. 29, deadline Aug. 16. Forms: Amos D. DeHosse, 16751 Bramell Ave., Detroit 19, Mich. Entry fee \$1.25.

Memphis: Sept. 4-25, deadline Aug. 24. Forms: Fred Bauer, Jr., PO Box 7307, Memphis, Tenn.

Los Angeles County Fair: Sept. 9-12, deadline Aug. 27. Forms: Mrs. Leona Piety, Los Angeles County Fair Assn., Pomona, Calif.

CPA-Hong Kong: Oct. 3-8, deadline Aug. 28. Forms: Ho Chung-Hei, FRPS, PO Box 4334, North Point, Hong Kong. 234 x 234 slides accepted.

Cavileade: Oct. 6-11, deadline Sept. 6. Forms: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

PSA-Houston: Oct. 11-15, deadline Sept. 7. Forms: S. D. Chambers, APSA, ARPS, 5212 7th St., Port Arthur, Texas. 234 x 234 up to 4 x 5 slides accepted. Entry fee \$1.25.

Philadelphia: October, deadline Sept. 15. Forms: Miss Laura L. Beale c/o Womens University Club, 314 So. 17th St., Philadelphia 3, Pa. Entry fee \$1.25.

Fresno: Oct. 6-16, deadline Sept. 20. Forms: H. S. Barsam, 4125 Ventura Ave., Fresno 2, Calif.

Westchester: Oct. 15-29, deadline Sept. 21. Forms: Mrs. Margaret Hessberg, 24 Park Road, Scarsdale, N.Y.

Louisiana State Fair: Oct. 22-30, deadline Sept. 28. Forms: Henry L. Rush, 740 Merrick St., Shreveport, La. Entry fee \$1.25.

Newcastle-Upon-Tyne: Oct. 15-Nov. 5, deadline Sept. 28. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle-Upon-Tyne 2, England.

Pittsburgh All Color: Oct. 22-Nov. 6, deadline Sept. 28. Forms: T. C. Wetherby, 116 Ave., "L", Pittsburgh 21, Pa.

Magic Empire: Oct. 25-Nov. 3, deadline Oct. 1. Forms: Joe E. Kennedy, FPSA, 1029 Kennedy Bldg., Tulsa 3, Okla.

Chicago: Oct. 27-Nov. 6, deadline Oct. 3. Forms: Mrs. Cora A. Gruner, 5052 No. Hermitage Ave., Chicago 26, Ill.

Queensland: Nov. 7-12, deadline Oct. 5. Forms: Toowoomba Photographic Society, PO Box 339, Toowoomba, Queensland, Australia.

Evansville: November 17, deadline Oct. 24. Forms: Presley Hill, 1610 Ravenswood Drive, Evansville, Ind.

Hong Kong: Nov. 28-Dec. 9, deadline Oct. 30. Forms: Ho Ka Ki, 217A Prince's Bldg., Hong Kong. 234 x 234 slides accepted.

Metropolitan New York: Nov. 15-Dec. 1, deadline Nov. 1. Forms: Nan Justice, PO Box 226, Wall St. Sta., New York 5, N.Y. 234 x 234 slides accepted.

Mississippi Valley: Nov. 5-8, deadline Nov. 1. Forms: E. V. B. Prince, APSA, 8840 Eager Road, Brentwood 12, Mo. Entry fee \$1.25.

Calgary: Nov. 8-10, deadline Nov. 2. Forms: Chas. J. Everest, 142 Rosary Drive, Calgary, Alberta, Canada.

Cuba: Dec. 10-17, deadline Nov. 14. Forms: Club Fotografico de Cuba, O'Reilly 366, altos, port Compostela, Havana, Cuba. Up to 3 1/4 x 4 slides accepted.

Hillcrest: Nov. 21-30, deadline Nov. 4. Forms: James M. Staples, R. D. 1, Washington, N.J.

Nature

COMING NATURE EXHIBITIONS: For listing and approval send data to Ted Farrington, FPSA, 10300 So. Fairfield Ave., Chicago 43, Ill.

Merced, Aug. 9-28, closing July 29. Prints and slides. Forms: G. W. Robinson, APSA, PO Box 10, Merced, Calif.

Greater Detroit, Aug. 25-Sept. 29, closing Aug. 16. Prints and slides. Forms: Amos DeHosse, 16751 Bramell Ave., Detroit 19, Mich.

Los Angeles County Fair, Sept. 16-Oct. 2, closing Aug. 27. Prints & slides. Forms: Los Angeles County Fair, Pomona, Calif.

PSA, Oct. 11-15, closing Sept. 7. Prints & slides. Forms: S. D. Chambers, APSA, ARPS, 5212 7th Street, Port Arthur, Texas.

Westchester, Oct. 15-29, closing Sept. 21. Slides. Forms: Mrs. Margaret Hessberg, 25 Park Road, Scarsdale, N. Y.

Louisiana State Fair, Oct. 21-30, closing, Sept. 28. Slides. Forms: Henry L. Rush, 740 Merrick Street, Shreveport, Louisiana.

New Castle, Oct. 15-Nov. 5, closing Sept. 28. Slides only. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle-upon-Tyne 2, England. **Queensland**, Nov. 7-12, closing Oct. 5. Prints & slides. Forms: G. S. Burston, PO Box 339, Toowoomba, Queensland, Australia.

Buffalo, Oct. 25-Nov. 6, closing Oct. 8. Prints & slides. Forms: Science Museum Photo Club, Museum of Science, Buffalo II, N. Y.

Mississippi Valley, Nov. 16-26, closing Nov. 1. Slides. Forms: A. V. B. Prince, 8840 Eager Road, Brentwood 17, Mo.

Stampede City, Nov. 8-10, closing Nov. 2. Slides. Forms: Chas. J. Everest, 142 Rosary Drive, Calgary, Alberta, Canada.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

Hollywood: Closes July 13. 4 slides \$1.00. Forms: Duane M. Smith, 7806 Seville Ave., Huntington Park, Calif.

Mexico: Closes July 30. 4 slides \$1.00. Forms: Club Fotografico de Mexico, San Juan de Letran No. 80, Mexico, D. F.

Royal: Closes August 5. 6 slides \$1.00 plus postage. Forms: Royal Photographic Society, 16 Princes Gate, London SW 7, England.

Detroit: Closes August 16. 4 slides \$1.25. Forms: Amos D. DeHoese, 16751 Bramell Avenue, Detroit 19, Michigan.

PSA: Closes Sept. 7. 4 slides \$1.00 plus postage. Forms: S. D. Chambers, APSA, ARPS, 5212 Seventh Street, Port Arthur, Texas.

Lighthouse: Closes Sept. 8. 4 slides \$1.25. Forms: John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Illinois.

Pittsburgh: Closes Sept. 21. 4 slides \$1.00 plus postage. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pennsylvania.

New York: Closes Oct. 24. 4 slides \$1.25. Forms: A. W. Hansen, Box 82, Parlin, New Jersey.

PSA Competitions

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

CD Portrait Contests—Full details and entry form in July-August Color Division Bulletin. Data: John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

CD International Slide Competition—Four slides, not previously accepted in exhibitions, or winners in this competition. Meant to aid beginners. Information: Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio.

Firth Landscape Contest—For PD members only. Judging at Houston Convention. Foreign prints may be sent unmounted. Data from Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

Nature Print Contest—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Nature Slide Contest—(Individuals) Four contests, three classes, either 2x2 or 2 1/2x2 1/2 slides. Data: Dr. B. J. Kasten, APSA, 410 Blake Rd., New Britain, Conn.

PD Color Print Contest—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Birney Lane, Old Greenwich, Conn.

Print of the Month Contest—For PD members only. Data: Alicia Parry, APSA, 609 Sedgwick Drive, Syracuse 3, N. Y.

CD Slide Sequence—Travel sets of 50 to 100 slides, also Photo essays of 25 to 100 slides with commentaries. Entries close June 1, 1960. Entry forms and data from T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Penna.

Whom To Write

SALONS—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry.

SERVICES—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 3. Write them if your question covers other subjects.

PSA Services Directory

(Corrected to June 1, 1960)

PSA Services

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St. Phila. 3, Pa.)

Editor pre tem:

PSA Journal — Ruth Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin — E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Cine-Reporter — George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots — Elizabeth Kasten, 410 Blake Road, New Britain, Conn.

P-J Bulletin — Joseph Fabian, 252-39 Brattie Road, Little Neck, N. Y.

Pictorial Division Bulletin — Conrad Falkiewicz, APSA, 23 Daisy Place, Tenafly, N. J.

Stereogram — Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PSAT — Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin — Alva L. Dorn, 3823 Dale St., Kalamazoo, Mich.

TD Newsletter — Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color — Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.

Nature — T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 45, Ill.

Pictorial and Color Prints — Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo — John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color — Miss Lillian Draycott, 34 Connecticut Ave., Freeport, N. Y.

Color Prints — Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature — Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial — North American Salons, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

Overseas Salons, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo — Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

Who's Who

Color — Mrs. Pearl Johnson, APSA, 661 Merton Rd., Detroit 3, Mich.

Color Prints — Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Nature — Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

Pictorial — M. American, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J. Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo — Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Services to Individuals

Chapters — John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Travel — Tom Firth, FPSA, Trappe, Md.

Travel Aides — Mrs. Caryl Firth, FPSA, Trappe, Md.

Division Services

Color Division

CD Membership Slides — Mrs. Elva Hayward, 3631 Rose Ave., Long Beach 7, Calif.

Exhibition Slide Sets and Travel Slide Sets — **East**: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; **Central**: Rohmer B. Beard, 4025 Mangum St., Shreveport, La.; **West**: Mrs. Marion Roberts, 152-12 Giordano, La Puente, Calif.; **Canada**: Edward Tozer, 300 Elmwood Ave., Oshawa, Ont.

Hospital Project — Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings — Mrs. Ima Lank, 1900 Mantis Ave., San Pedro, Calif.

Slide Circuits — R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Slide Circuits — Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

Slide Study Groups — Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.

Instruction Slide Sets — **East**: Charles Jackson, 406 East York Ave., Flint 5, Mich. **West**: Lee P. Fuller, 1171 East Seneca Street, Tucson, Arizona. **Canada**: Edward G. Tozer, 310 Elmgrove, Oshawa, Ontario, Canada.

International Slide Competition — Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

Permanent Slide Collection — George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

Library — Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

Travel Slide and Story Competition — Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

Portrait Competition — Next closing Nov. 1. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

Photo Essay Workshop — Capt. Jack L. Kenner, USN, APSA, 25 Granada Ter., New London, Conn.

Slide Evaluation Service — Jack Lowe, 403 Montgomery St., Marietta, O.

Tape Recording Service — Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

Division Services Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.

Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

Film Analysis and Judging Service—Ernest F. Humphrey, APSA, 1152 Hettfield Ave., Westfield, N. J.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—**East**: Norman E. Weber, Bowmansville, Pa. **West**: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendale, Calif. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Exhibition Slide Sets—**East**: Gilbert R. Lehmbek, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. **West**: Francis A. Kingsbury, Ponca, Neb. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Dr. Gordon B. White, FPSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.

Identification Service—Dr. B. J. Kastan, APSA, 410 Blake Rd., New Britain, Conn.

Slide Competition—Dr. B. J. Kastan, APSA, 410 Blake Road, New Britain, Conn.

CLUBS

PSA Services

Camera Clubs—Russel A. Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Camera Club Council Activities—Robert M. Cochran, APSA, 5410 Izard St., Omaha 32, Neb.

Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.

National Lectures—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.

Recorded Lectures—Nelson Murphy, 445 Alton Ave., Washington, Pa.

Topps—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

International Exchange Exhibits—**East**: Edmund Mayer, 20 Metropolitan Oval, New York 62, N. Y. **Central**: Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. **West**: Oliver Rockwoog, 5244 Lathrop St., Los Angeles 32, Calif.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

Exhibition Slide Sets—**East**: Mrs. Gertrude Wohltman, 120 Gale Place, New York 63, New York. **Mid-West**: Don J. Henley, 3209 Procter St., Port Arthur, Texas. **West**: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Alaska & Hawaii.) **Canada**: C. K. Cuckey, 11 Buckingham Ave., Chat-ham, Ontario.

Slide Set Directory—Miss Grace Custer, 3420 N. Meridian, Indianapolis, Ind.

Color Slide Circuits—J. Sheldon Lowery, Rte. 1, Box 125, Davis, Calif.

Slide Study Circuits—Miss Katherine M. Feagans, 102 S. Summit Ave., Bremerton, Wash.

Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers—Slides, George W. Robinson, APSA, P. O. Box 10, Merced, Calif. **Prints**, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

Canadian Representative—Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Photo Journalism Division

Journalism Circuits—Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio.

Critiques—Lewie E. Massie, P. O. Box 745, Del Mar, Calif.

PJ Membership Information—Daniel Zirinsky, 8903 Shore Road, Brooklyn, N. Y.

PJ Education—Joseph Bernstein, APSA, 353 West 56th St., New York, N. Y.

PJ Library—Mrs. Toni Stibler, 410 52nd Street, Brooklyn 28, N. Y.

PJ Honors & Awards—Alfred C. Schwartz, FPSA, 28 Avis Drive, New Rochelle, N. Y.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

Fotis International—Ed Willis Barnett, APSA, 2223 Henrietta Rd., Birmingham 5, Ala.

Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.

Color Print Activities—Mrs. Catherine C. DeLanoy, 223 Prospect St., E. Orange, N. J.

Star Ratings (Color Prints)—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

Color Print Sets—Paul Clark Clough, 24 East Eager Street, Baltimore 2, Maryland.

Hand Colored Print Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.

Color Print Portfolios—Mrs. Barbara M. Seiger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.

Star Exhibitor Portfolios—Dr. Robert M. Cochran, APSA, 452 Aquila Ct., Omaha 2, Neb.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Portefolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

National Club Slide Competition—Dr. J. H. Arrieta, 155—14th Ave., San Francisco, Calif.

Pictorial Chicago Project—Miss June Nelson, APSA, 5555 Sheridan Road, Chicago 49, Illinois.

Judging Service—Mrs. Pauline Bodie, 59 Spring Brook Road, Morristown, N. J.

Photo Essay Workshop—Jack L. Kenner, APSA, Captain, USN, 25 Granada Ter., New London, Conn.

Tape Recording Service—Merle S. Ewell, FPSA, 1422 West 48th St., Los Angeles 62, Calif.

Motion Picture Division

Film Library—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

Nature Division

Instruction Slide Sets—**East**: Norman E. Weber, Bowmansville, Pa. **West**: Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendale, Calif. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Exhibition Slide Sets—**East**: Gilbert R. Lehmbek, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. **West**: Francis A. Kingsbury, Ponca, Neb. **Canada**: Mary W. Ferguson, APSA, 76 Kilbarry Rd., Toronto 7, Ont.

Print Sets—George Brewster, 2236 N. Buchanan St., Arlington 7, Va.

Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Veterans Hospital Slide-Getter Sets—Mrs. Jean Edgcumbe, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Picture of the Month—Miss Alicia Parry, APSA, 609 Sedgwick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Paul Yarrow, Kodak Exhibit, East Balcony, Grand Central Terminal, New York 17, N. Y.

Salon Workshop—John T. Caldwell, Jr., APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.

Salon Labels—**Enclose 4¢ stamp** Mrs. Margery Barrett, 239 Columbia St., Adams, Mass.

PD Membership Information—**East**: Clarence Abrams, 2863 Rose Ann Lane, Cincinnati 39, Ohio. **West**: Mrs. Evelyn Serena, 2952 Serena Place, Santa Barbara, Calif.

PD Lending Library—Miss Suzanne Chevrier, 370 E. 69th St., New York 21, N. Y.

Fifth Landscape Contest—Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

PD Service Awards—J. M. Endres, FPSA, 1238 Circle Dr., Tallahassee, Fla.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge 111.

Individual Slide Competition—Hilbert J. Wagner, Rte. 1, Daniels Drive, Germantown, Wis.

Realist Slide of the Year Award—Dale L. Smith, 2188 Ridge Rd., W. Rochester 15, N. Y.

Slide Circuits—Mrs. Pearl Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Slides for Veterans—Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.

Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

SD Membership Information—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.

SD Membership Slide—John C. Stick, APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Ende Slide Sequence—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.

International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

Pictorial Division

American Exhibits—**East**: Les Buckland, 434 State St., Rochester 4, N. Y. **Central**: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. **West**: John Wippert, 1223 E. Kerrwood St., El Monte, Calif. **Northwest**: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

Club Print Exchange Directory—E. G. Rutherford, 1505 College Ave., Racine, Wis.

Club Print Judging Service—**West**: Don E. Haasch, 3085 Teton St., Boise, Idaho. **East**: Robert B. Porter, 2107 Sixth St., Palmetto, Fla.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Mrs. Gretchen M. Wippert, APSA, 1223 E. Kerrwood St., El Monte, Calif.

Salon Practices—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Salon Instruction Sets—Harold B. Spriggs, Livingston Manor, N. Y.

Color Print Activities—Mrs. Catherine DeLanoy, 223 Prospect St., E. Orange, N. J.

Color Print Sets—Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

Stereo Division

Club Slide Circuits—Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.

National Club Stereo Competition—E. K. Metzdorf, 2222 Pennsylvania, Topeka Kan.

Local Programs—Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Traveling Salon—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

International Services & Activities—Walter J. Goldsmith, APSA, 24 Fifth Ave., New York 11, N. Y.

Subject Slide Sets—Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.

Club Services—Marjorie Griffin, 4020 Norbourne Blvd., Louisville 7, Ky.

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